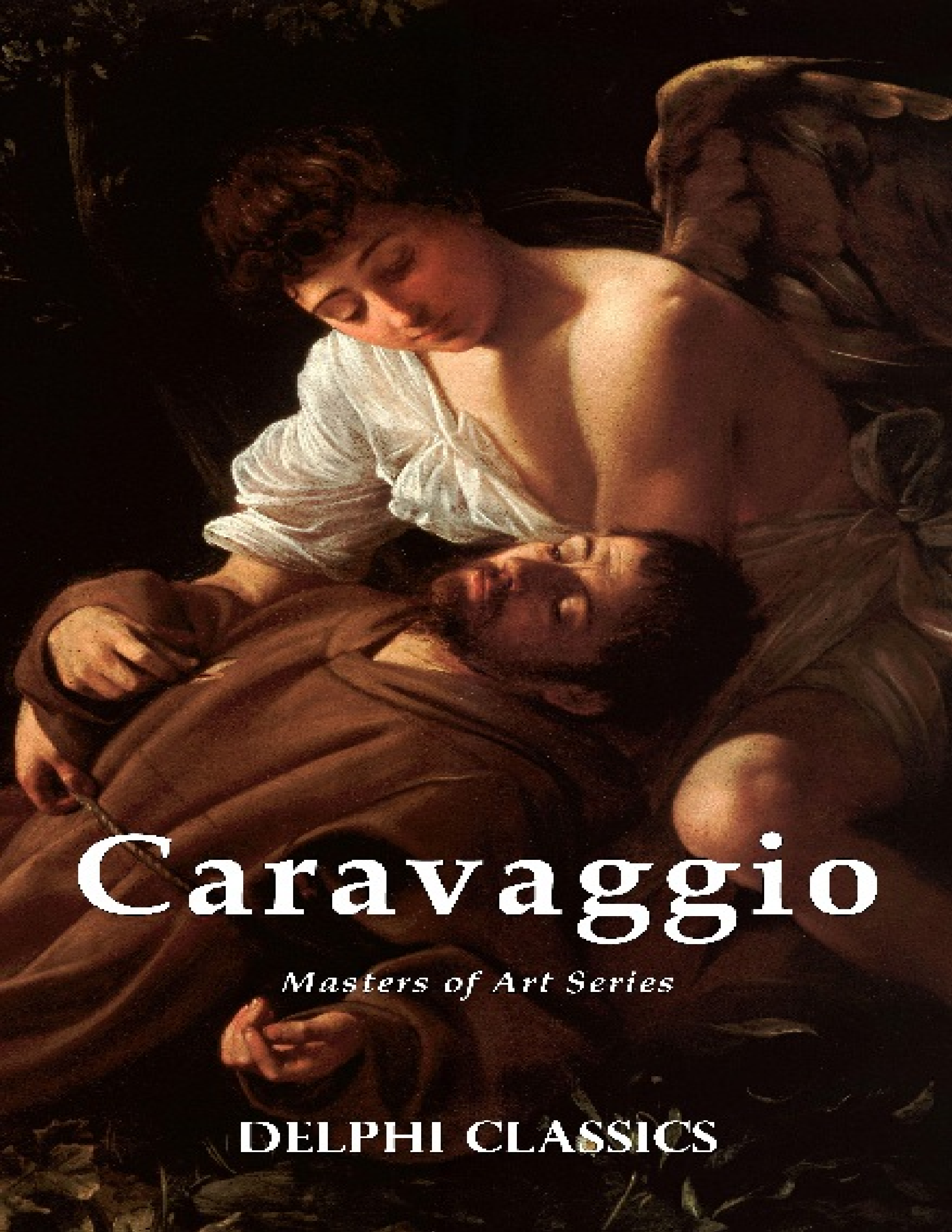

Caravaggio

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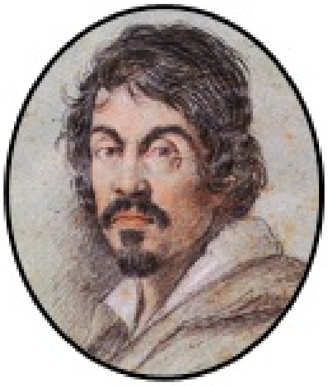
Caravaggio

(1571–1610)



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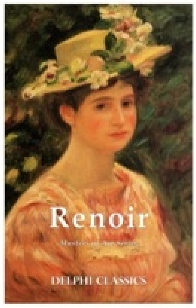
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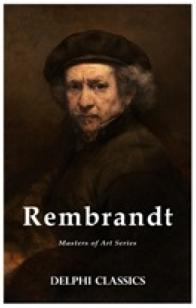
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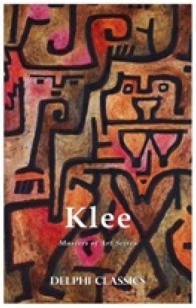
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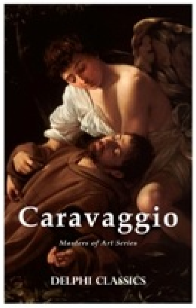
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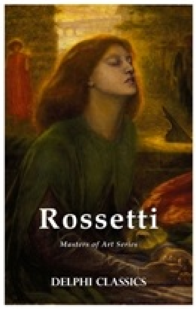
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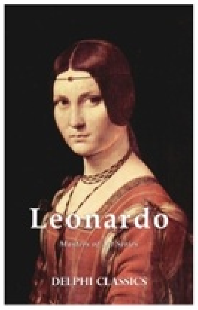
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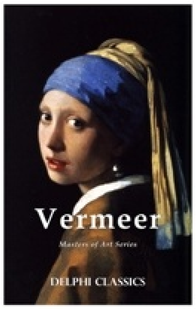
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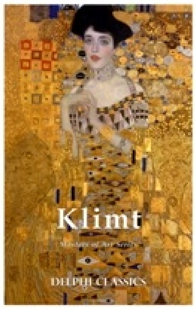
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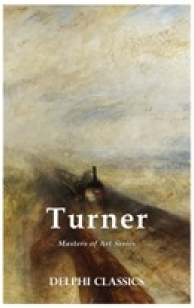
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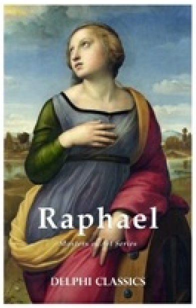
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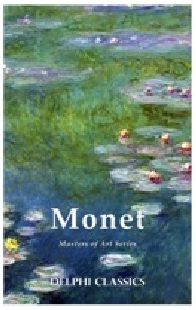
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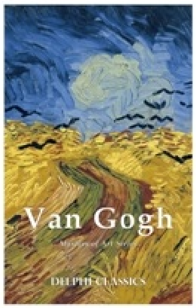
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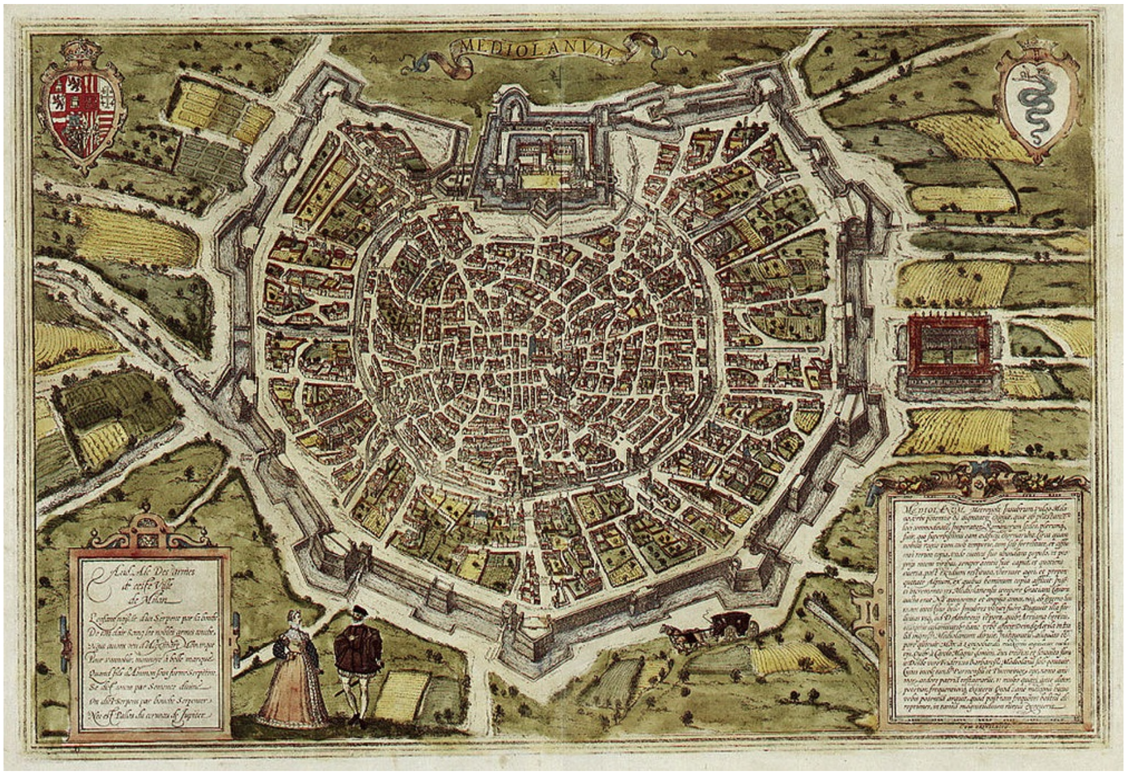
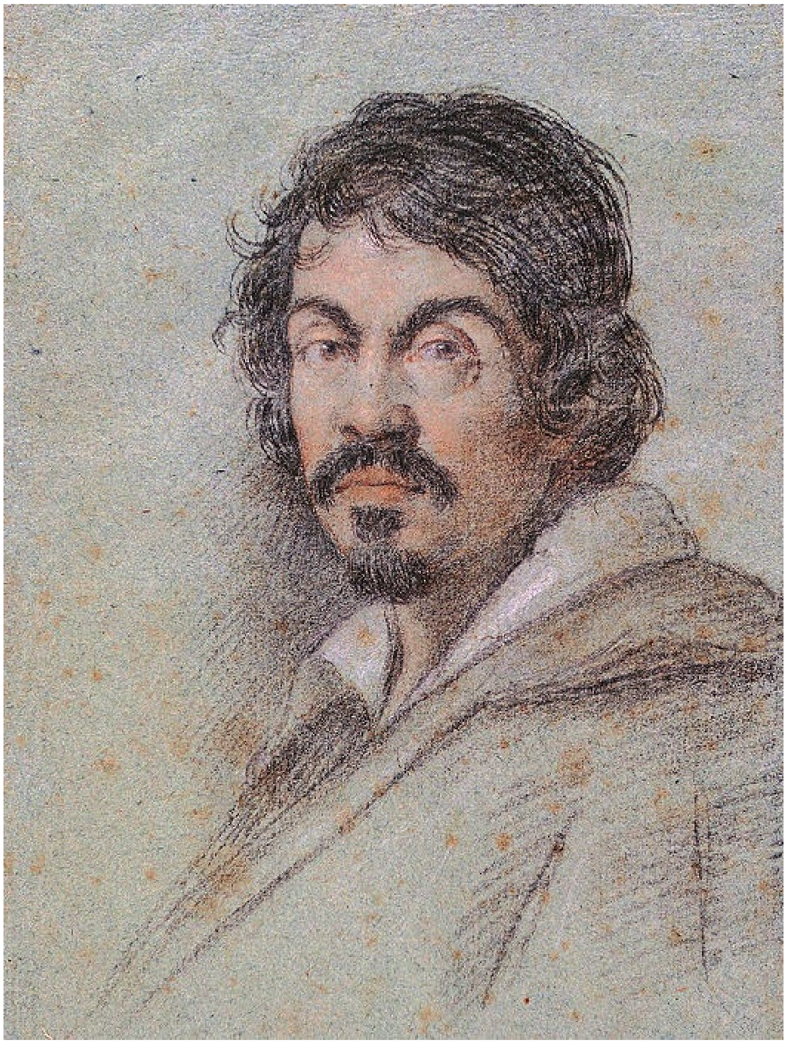
The Highlights

Milan — Caravaggio’s birthplace


MEDIOLANVM

A map of Milan in the 16th Century



Chalk portrait of Caravaggio by Ottavio Leoni, c. 1621

THE HIGHLIGHTS

In this section, a sample of some of Caravaggio’s most celebrated works are provided, with concise introductions, special ‘detail’ reproductions and additional biographical images.

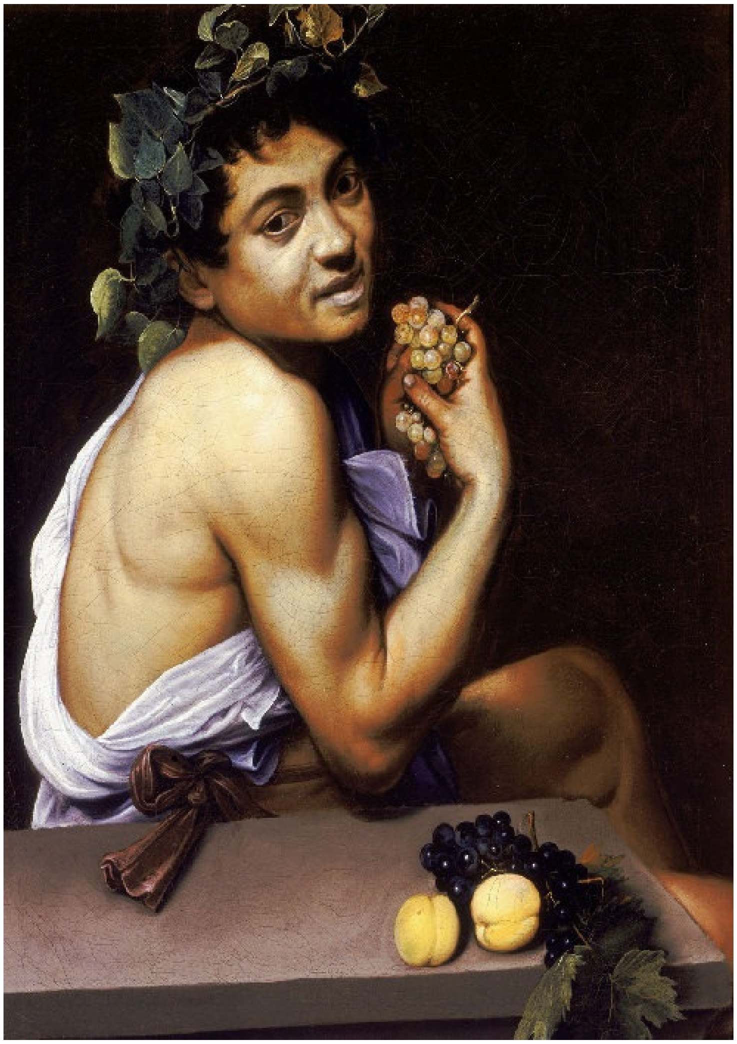
YOUNG SICK BACCHUS

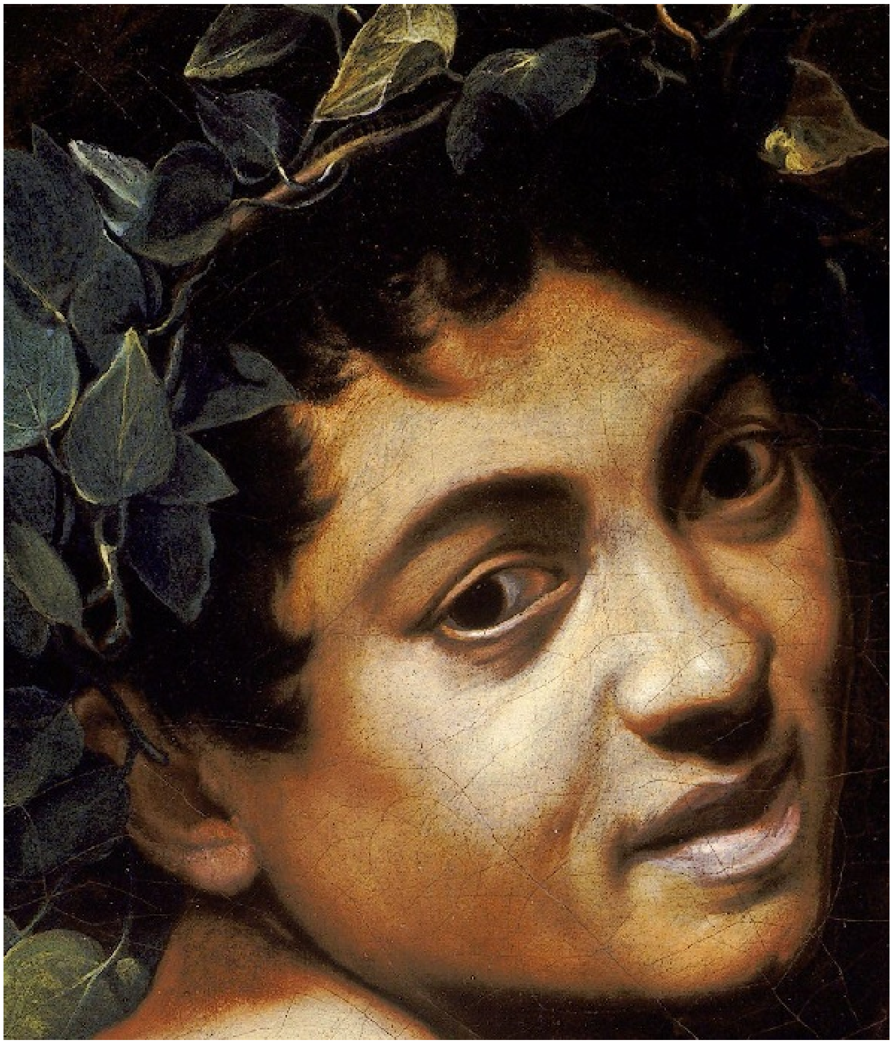
Completed circa 1593, this early self-portrait depicts the artist as Bacchus, the Roman god of wine. According to Caravaggio’s first biographer, Giovanni Baglione, the work was a cabinet piece created with the aid of a mirror. It dates from Caravaggio’s first years in Rome, after his arrival from his native Milan in 1592. Sources tend to agree that at one point the artist fell ill and spent six months in the hospital of Santa Maria della Consolazione, possibly suffering an ailment like malaria, which would explain the jaundiced appearance of the skin and the icterus in the eyes, as portrayed in Bacchus.

The painting demonstrates the artist’s precocious ability to blend three genres into one canvas: portraiture, classical subject matter and still-life. Apart from its assumed autobiographical content, this early painting was likely used by Caravaggio to promote his variety of skills, demonstrating his virtuosity in painting genres such as still-life and portraits and hinting at the ability to paint the classical figures of antiquity. The three-quarters angle of the face was a popular convention of late Renaissance portraiture, though some art historians regard Caravaggio’s portrayal of a sick Bacchus, a classical god, as a statement that classical art is flawed, highlighting the artist’s preference for naturalism, represented by the beautiful detail of the still-life peaches and grapes in the painting’s foreground.

The still-life can be compared with other examples in slightly later works, such as *Boy With a Basket of Fruit* and *Boy Bitten by a Lizard*, where the fruits are in a much better condition, reflecting no doubt Caravaggio’s improved health. The painting also demonstrates the influence of his current master, the Bergamasque Simone Peterzano, in the depiction of the tensed musculature and of the austere Lombard school style in its attention to realistic details.

Now housed in the Galleria Borghese in Rome, *Young Sick Bacchus* was among the many works making up the collection of Giuseppe Cesari, one of Caravaggio’s early employers, which was later seized by the art-collector Cardinal-Nephew Scipione Borghese in 1607, together with the *Boy Peeling Fruit* and *Boy with a Basket of Fruit*.





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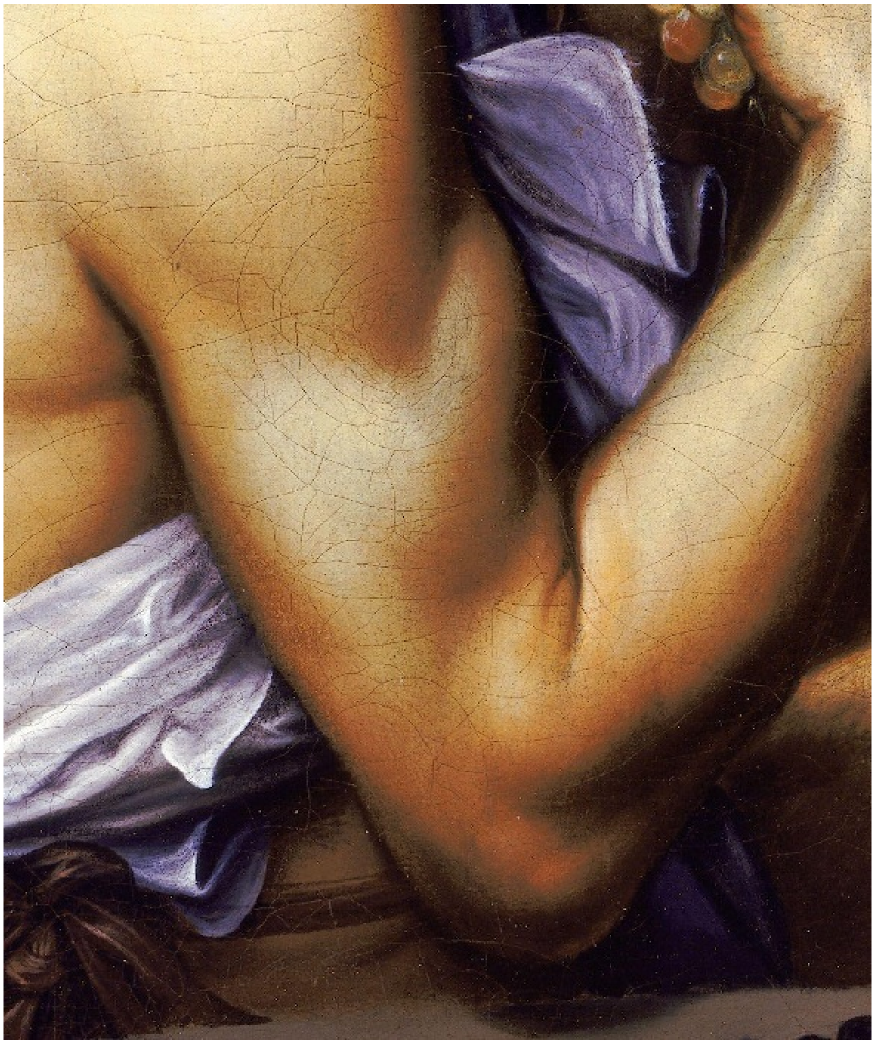

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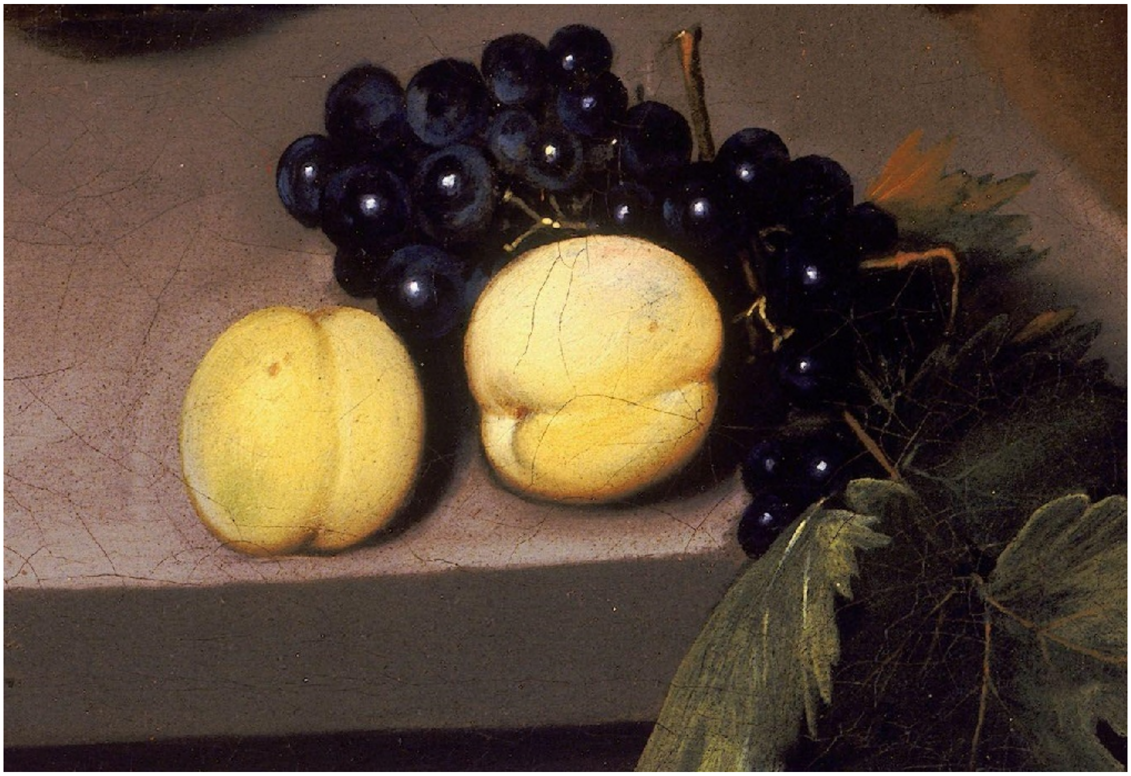

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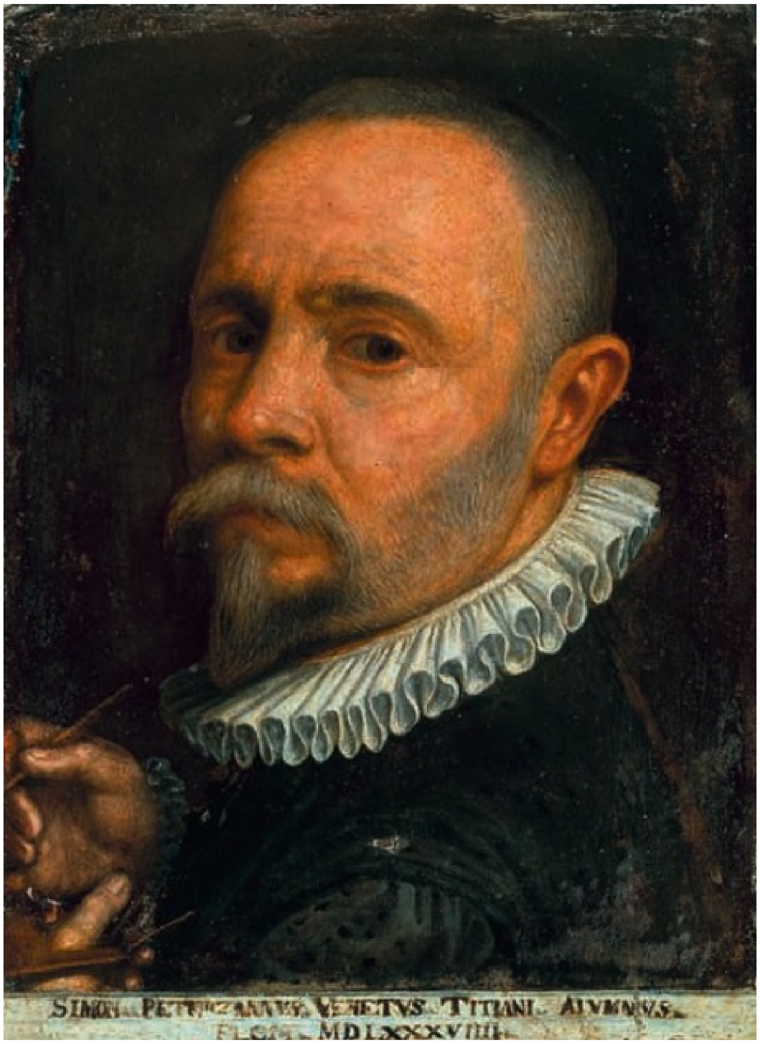
SIMON PETERZANVS VENETVS TITIANI ALVMNVS
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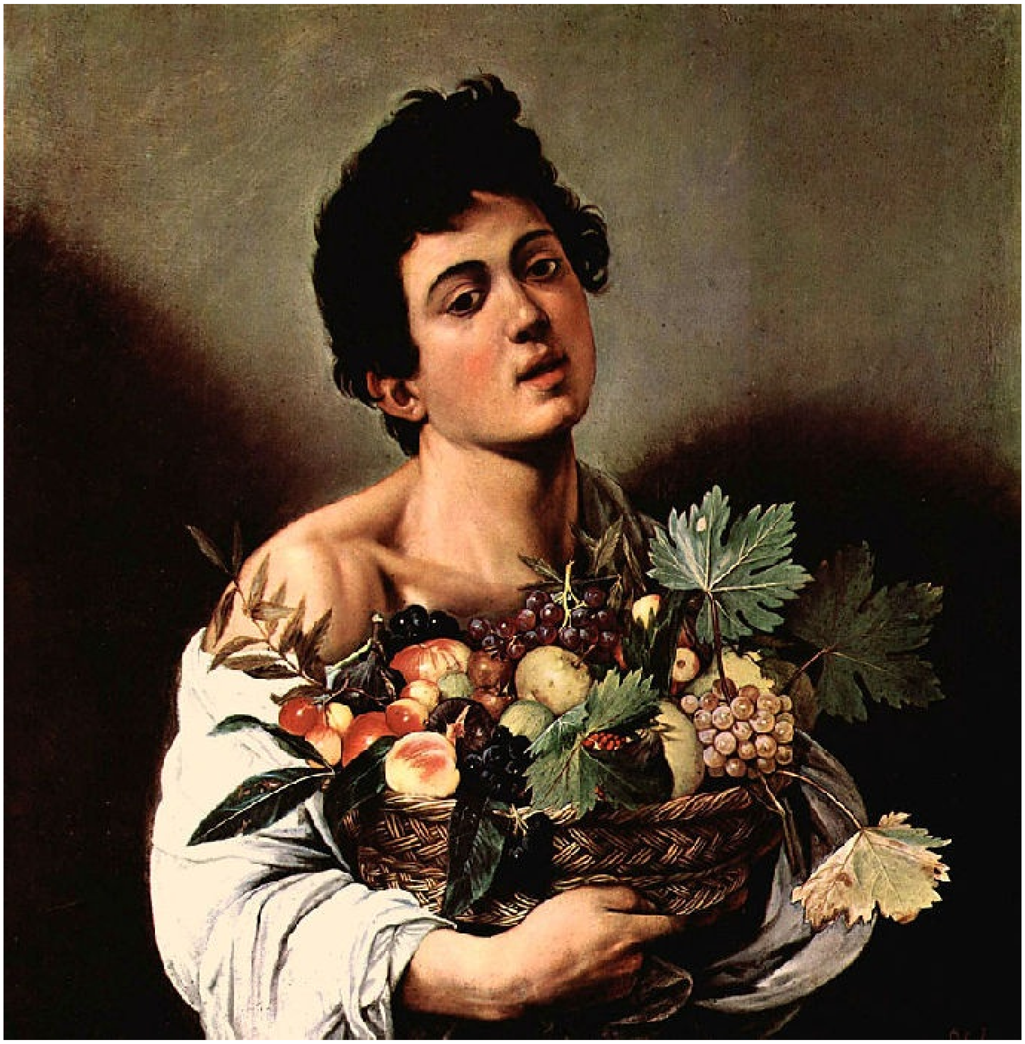
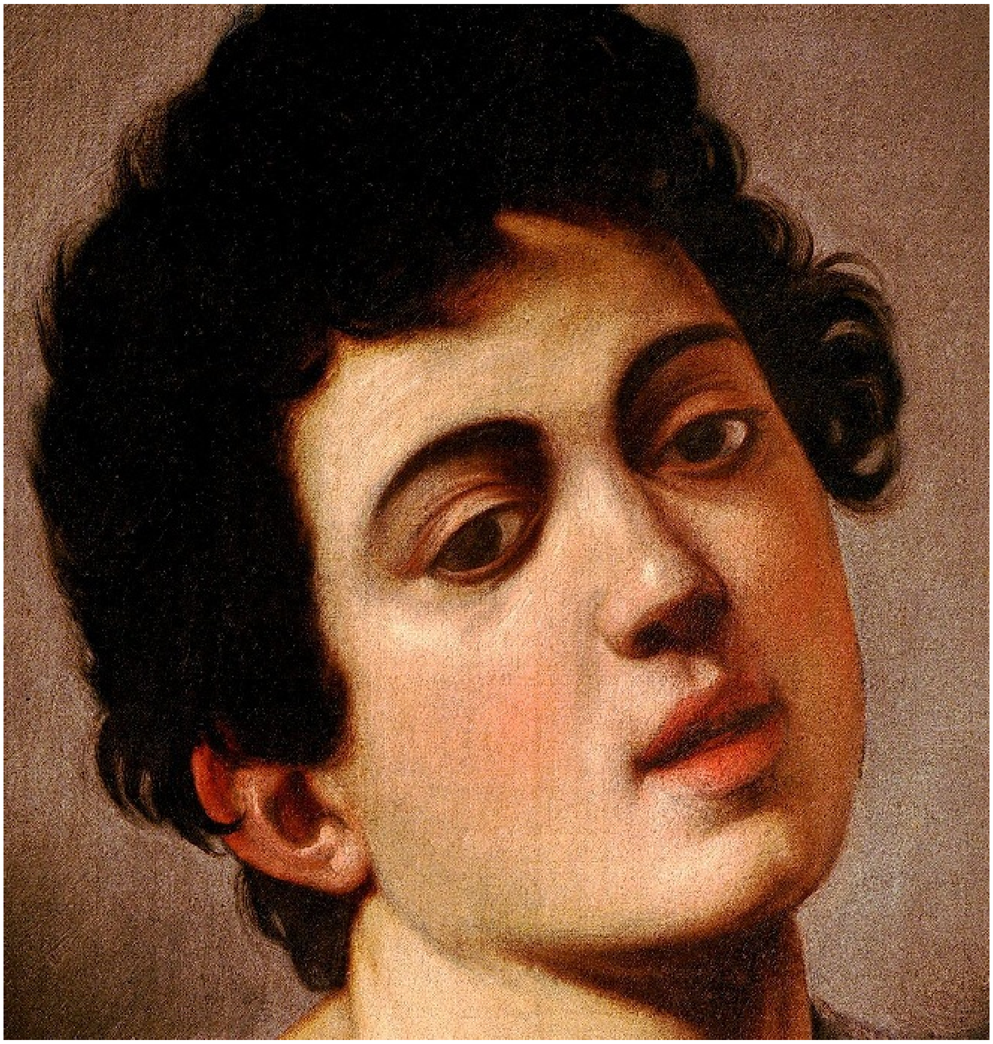
Simone Peterzano (c. 1540-1596) was a painter of Mannerism and a native of Bergamo. He is now mostly remembered for being the master of Caravaggio.

BOY WITH A BASKET OF FRUIT

Completed in 1593, this painting is housed in the Galleria Borghese in Rome and presents Mario Minniti, a Sicilian model, who was the friend and companion of Caravaggio. It is believed the work dates to the period when the artist worked for Cavalier d’Arpino, completing minor work, such as painting flowers and fruits, in the workshop, though the painting may date from a slightly later period when Caravaggio and Minniti had left d’Arpino’s workshop to make their own way selling paintings through the dealer Costantino.

The canvas depicts a young fruit seller from the streets of Rome, bearing a dreamy and sensual expression, whilst clutching a basket of fruit to his chest. The fruits are depicted with vivid and rich detail, along with the minute precision of the basket’s weave. At one level the painting is a genre piece designed to demonstrate the artist’s ability to depict everything from the skin of the boy, the folds of his robe and the blemishes on the fruit. However, later commentators have speculated on the implied sexuality of the piece, emphasised by the boy’s expression and the rich symbolism of the fruit.





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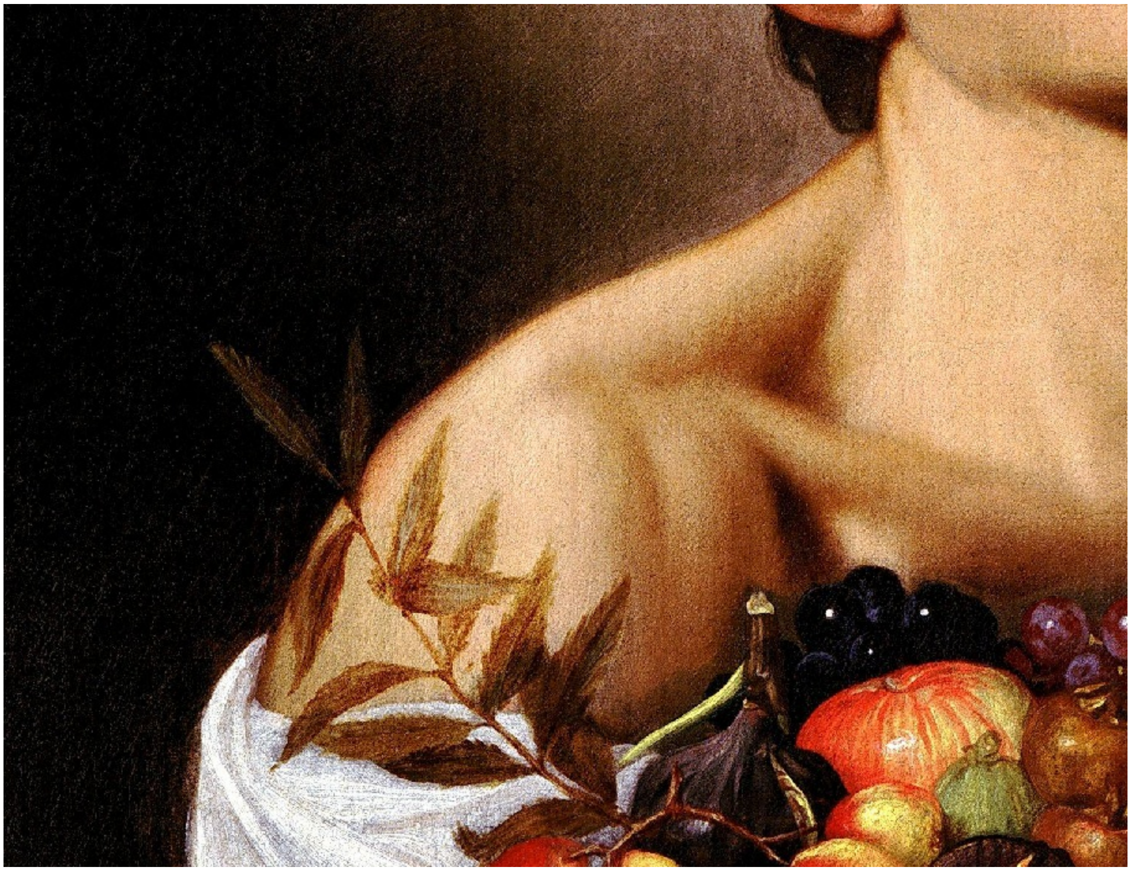

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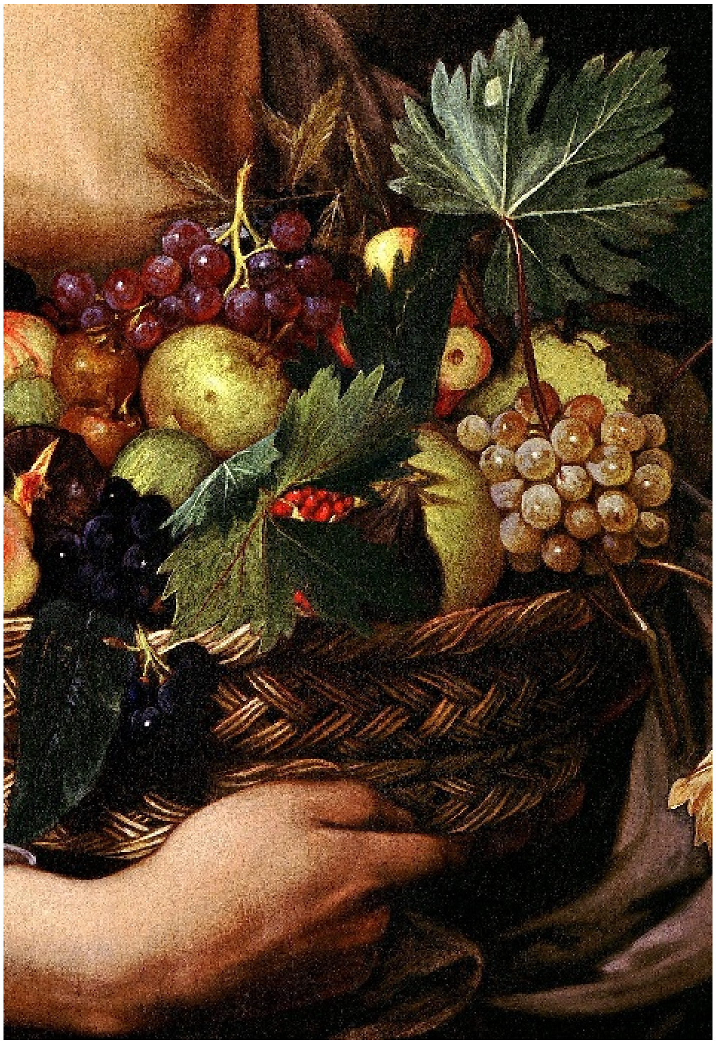

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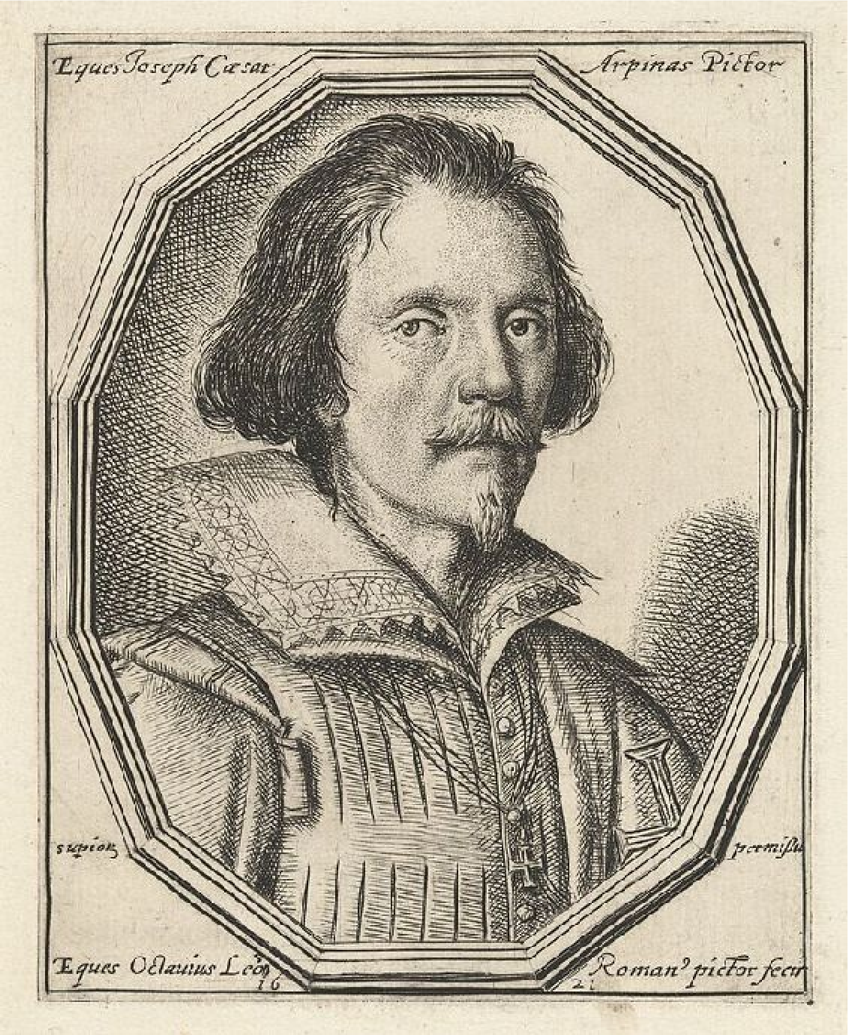
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superior permissu
Eques Octauius Leon Roman' pictor fecit
16 21

Giuseppe Cesari (1568-1640) was a Mannerist painter, also named Il Giuseppino and called Cavaliere d'Arpino, because he was created Cavaliere di Cristo by his patron Pope Clement VIII. He was much patronised in Rome by both Clement and Sixtus V. He was the chief of the studio in which Caravaggio trained after arriving in Rome.

The Borghese Gallery in Rome, Italy, housed in the former Villa Borghese Pinciana. The gallery houses a substantial part of the Borghese collection of paintings, sculpture and antiquities, including several important works by Caravaggio.

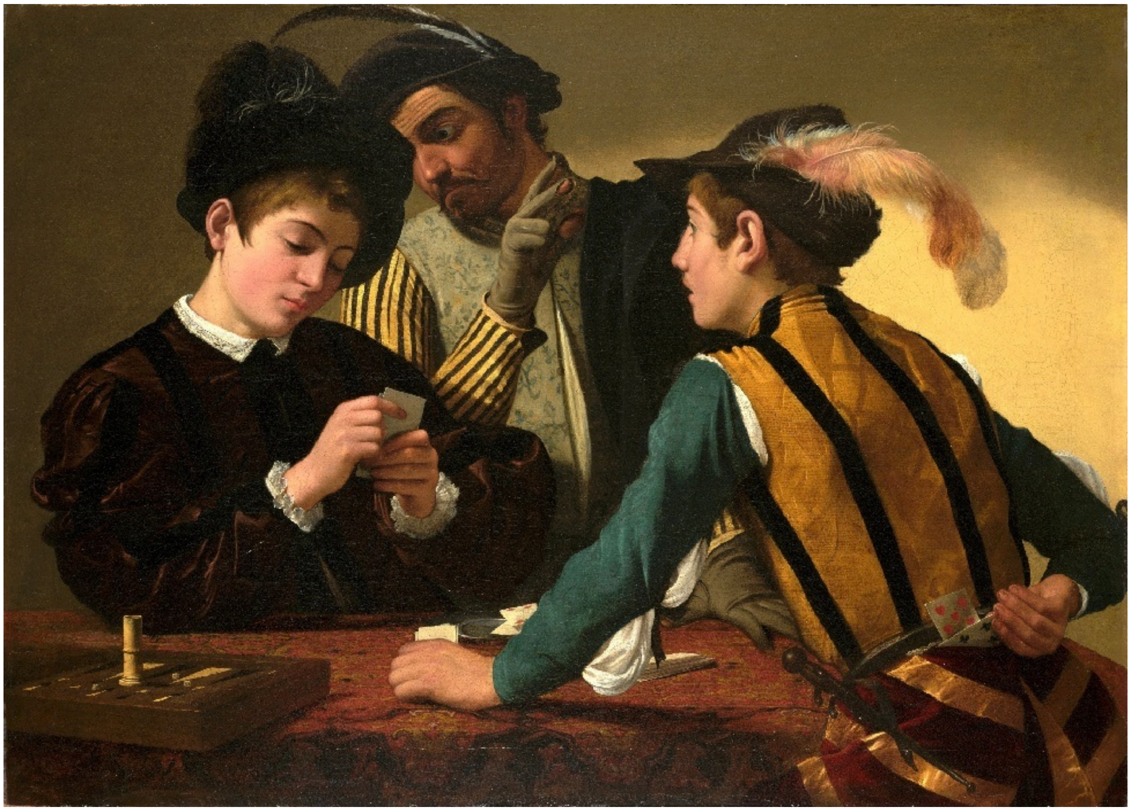
CARDSHARPS

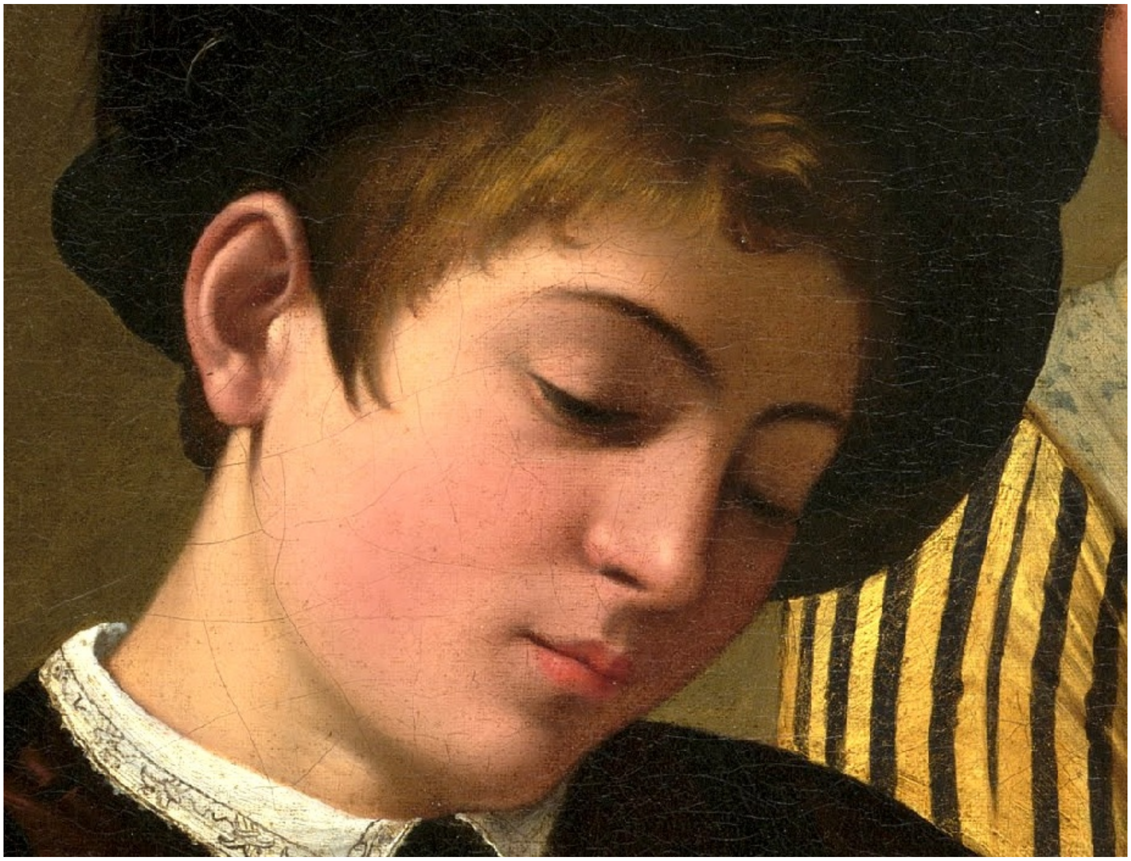
This 1594 painting is generally considered by many art historians to be the artist's first major work. Having left Arpino's workshop in January 1594, Caravaggio started selling his own works through the art dealer Costantino, with the assistance of Prospero Orsi, an established painter of Mannerist grotesques (masks, monsters, etc.). Orsi introduced Caravaggio to an extensive network of contacts in the world of collectors and patrons, helping to launch his professional career.

Cardsharps portrays an expensively dressed, but naïve boy playing cards with another boy. The second boy, a 'cardsharp', has extra cards tucked behind his back in his belt, hidden from the other boy, whilst an older man is peering over the victim's shoulder and signalling to his young accomplice. The second boy has a dagger handy at his side, intimating that violence is not far away.

It was the second such painting Caravaggio created, with *The Fortune Teller* drawing attention to the artist's ability in this genre beforehand, and this second work enhanced his rapidly growing reputation. The subjects of *The Fortune Teller* and *Cardsharps* offered a new type of painting to patrons: realistic scenes of street life, especially with the beautifully rendered attention to detail, such as the split fingers on the older man's gloves, the wrinkles on his brow, the young cheat's anxious glance at his master. With its blend of low-life realism and luminous Venetian delicacy, *Cardsharps* was much admired and Orsi was quick to promote Caravaggio's new style, further heightening the reputation of his work. Caravaggio appears to have produced more than one version of the work. Over fifty copies and variants made by other painters have survived, with artists such as Georges de La Tour painting their own versions of the theme.

Cardsharps came to the notice of the prominent collector Cardinal Francesco Del Monte, who purchased the painting and became Caravaggio's first important patron, giving him lodgings in his Palazzo Madama behind the Piazza Navona, then, as it is now, a main square in Rome. From Del Monte's collection the work entered the collection of Cardinal Antonio Barberini, nephew of the Pope Urban VIII (whose pre-elevation portrait, Portrait of Maffeo Barberini, Caravaggio would paint in 1598), in Rome and was passed through the Colonna-Sciarra family. It eventually disappeared in the 1890s, and was rediscovered in 1987 in a private collection in Zürich. The painting was subsequently sold to the Kimbell Art Museum in Fort Worth, Texas, where it remains today.





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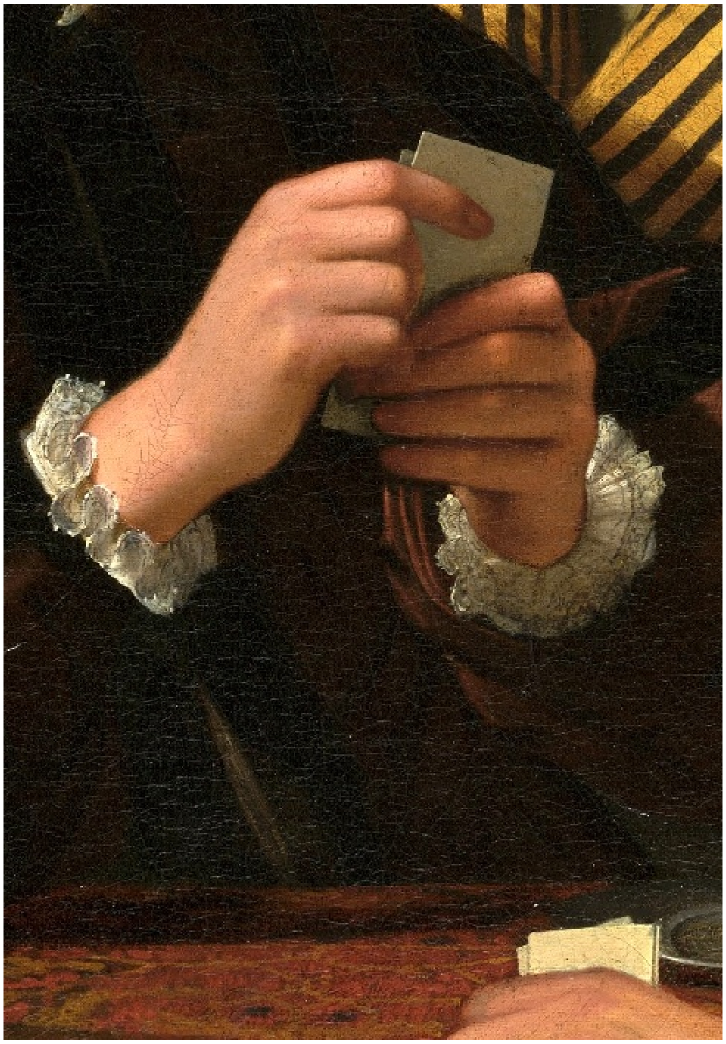

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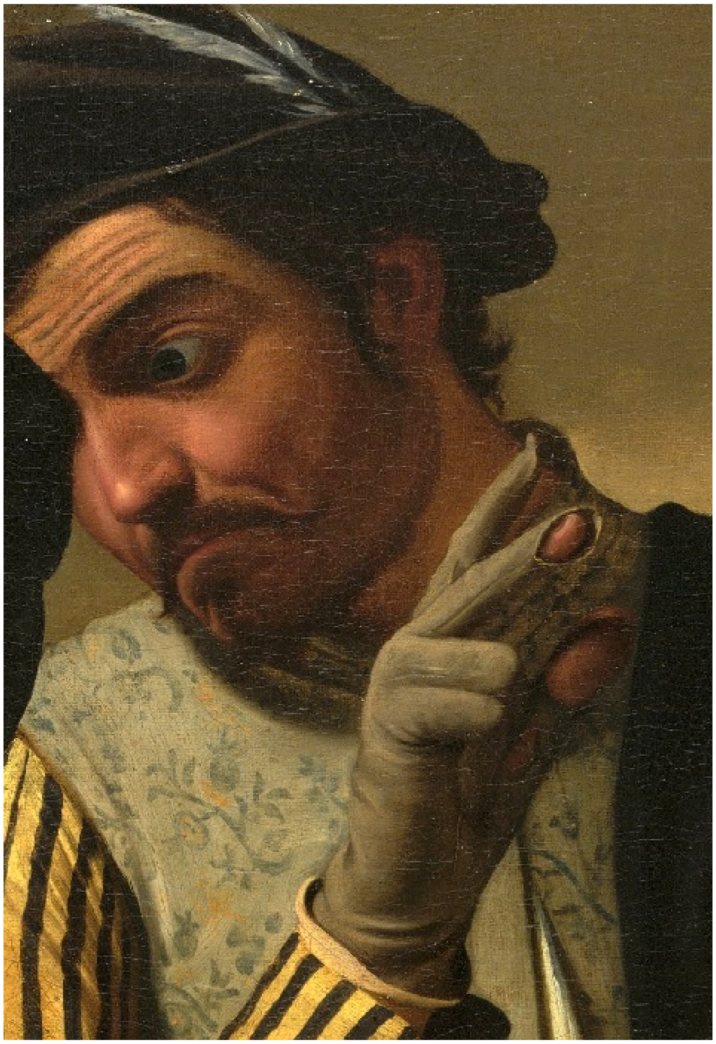

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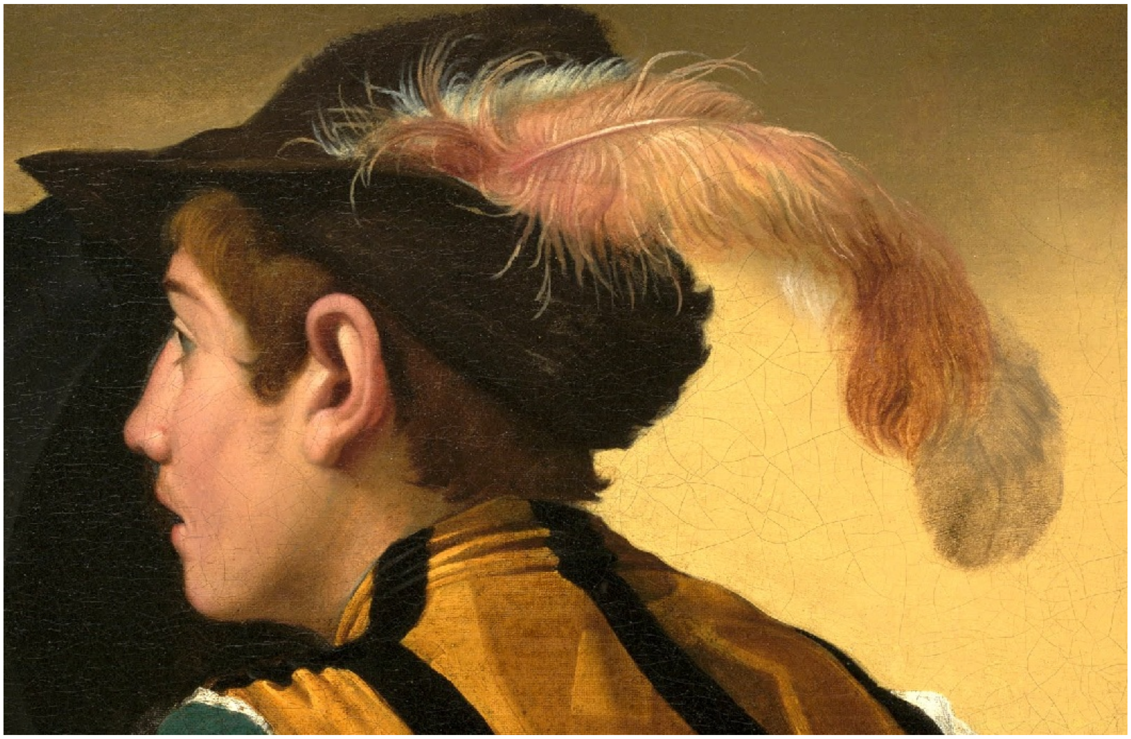

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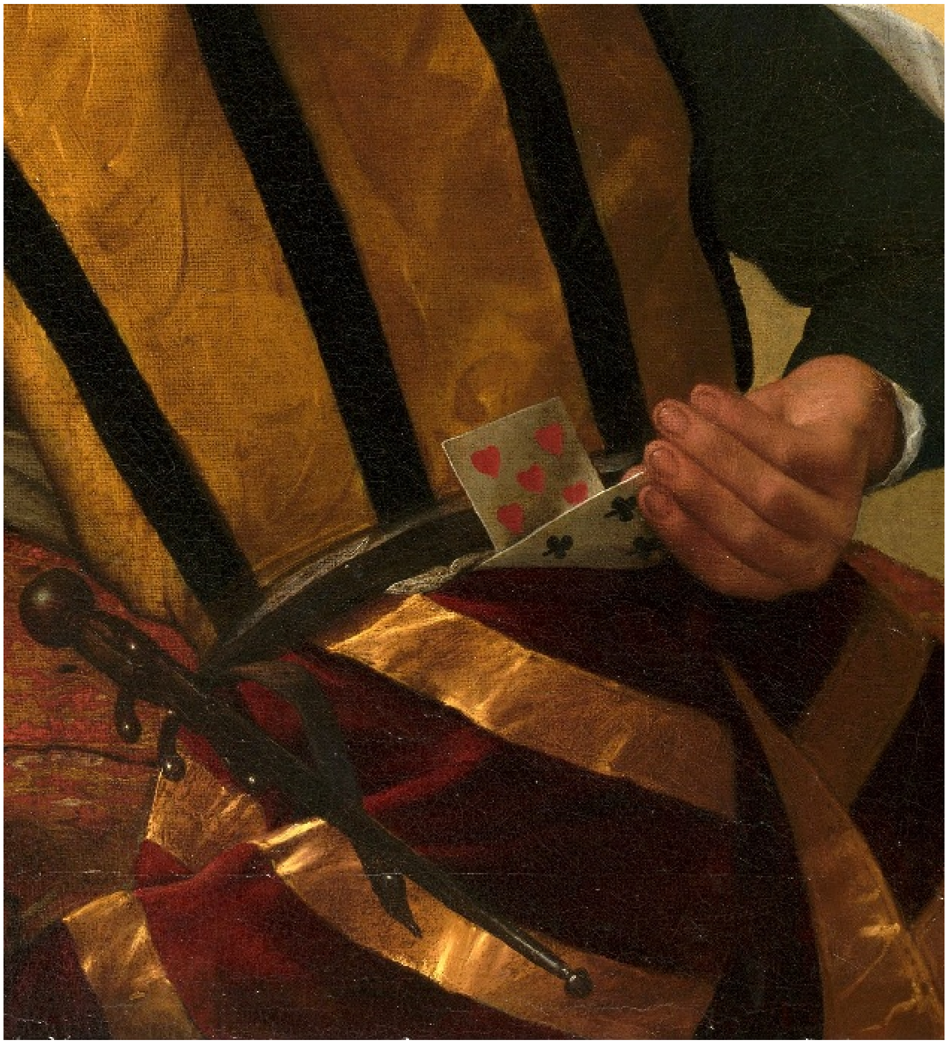

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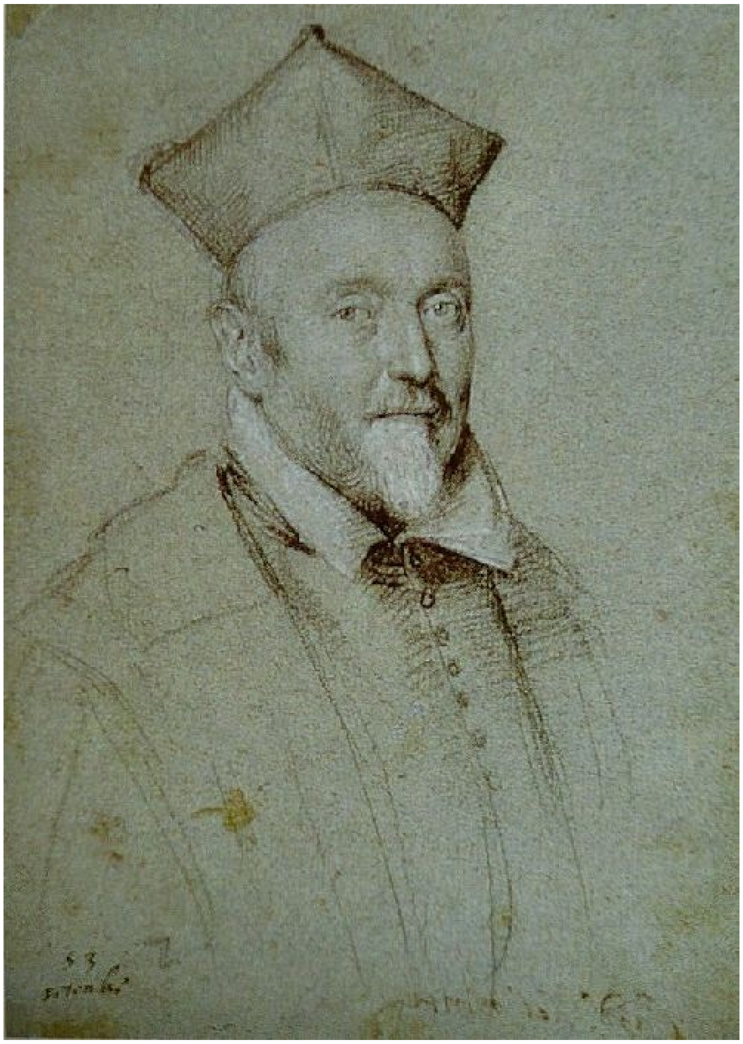
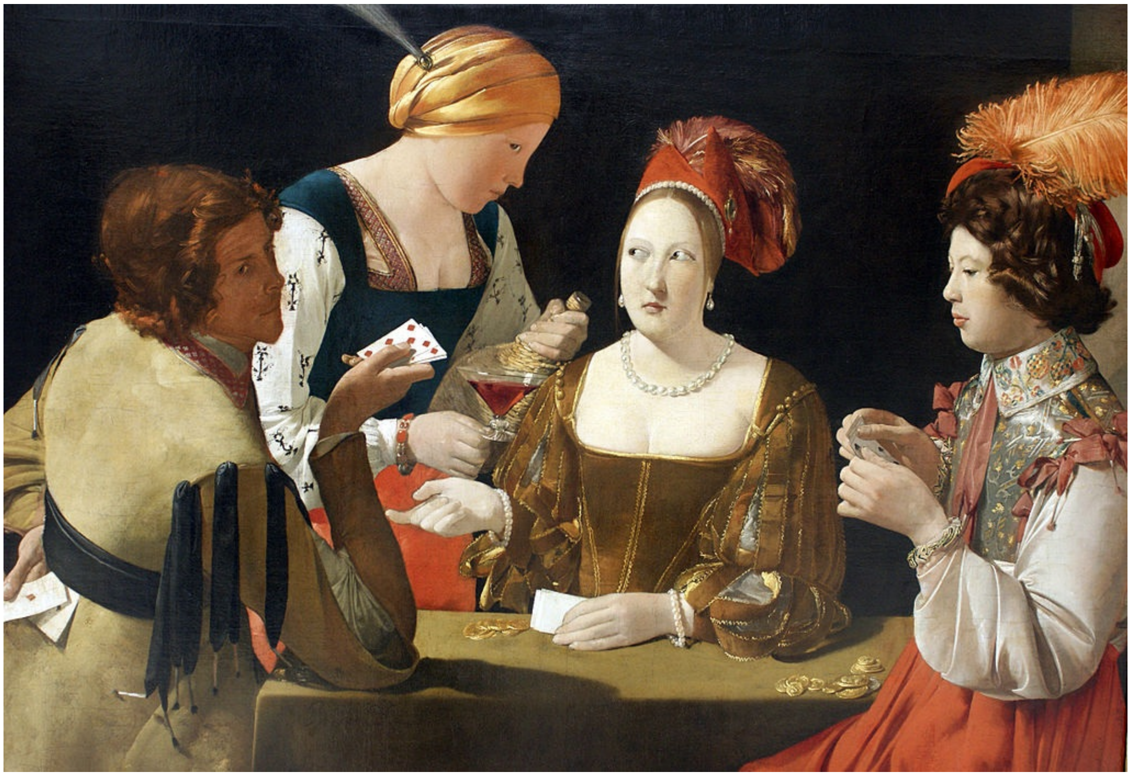


Francesco Maria del Monte (1549-1627) was a Cardinal, diplomat and connoisseur of the arts. His fame today rests on his early patronage of Caravaggio and his art collection (the del Monte collection) which provides provenance for many important works of the period.

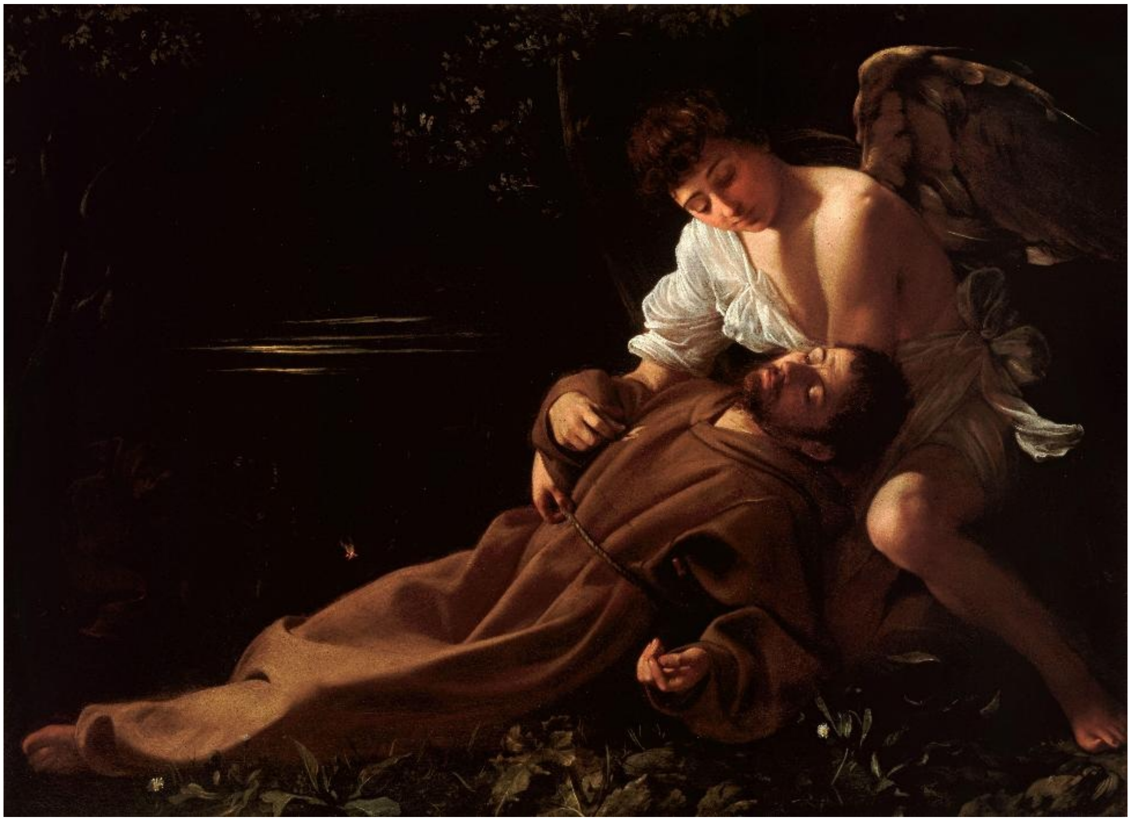


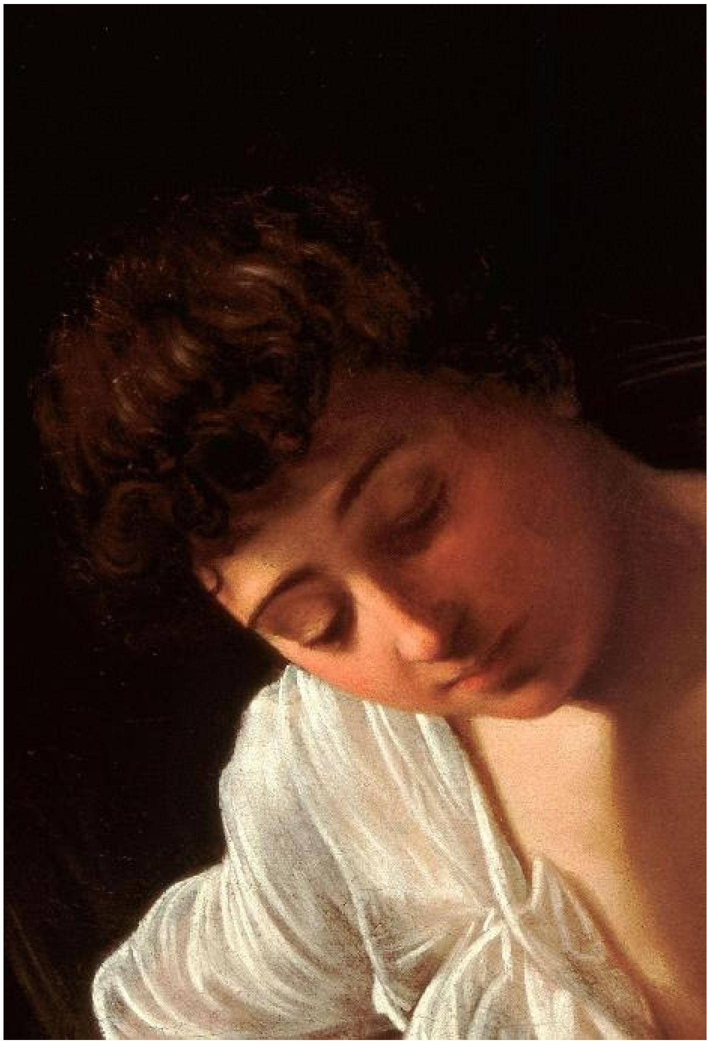
‘The Cardsharp with the Ace of Clubs’ by Georges de La Tour, c. 1620–1640. One of the many paintings inspired by Caravaggio’s canvas.

SAINT FRANCIS OF ASSISI IN ECSTASY

Now housed in the Wadsworth Atheneum in Hartford, Connecticut, this was the first of Caravaggio's religious canvasses, which dates from 1595, when he had recently entered the household of Cardinal Francesco Maria Del Monte. *Saint Francis of Assisi in Ecstasy* was presumably painted at the behest of Del Monte, while Caravaggio was living in the Palazzo Madama. The canvas depicts Saint Francis of Assisi, the Cardinal's name-saint, at the moment of receiving the signs of the Stigmata — the wounds left in Christ's body by the Crucifixion. The story is told by one of Francis' companions, Brother Leo. In 1224 Francis retired to the wilderness with a small number of his followers to contemplate God. On the mountainside at night Brother Leo saw a six-winged seraph come down to Francis in answer to his prayer that he might know both Christ's suffering and His love.

The subject had been a popular choice since the 13th century, with Giotto completing a version in 1290 and Giovanni Bellini painting a famous adaptation of the subject in c. 1480. Caravaggio's painting is less dramatic than the account given by Leo, as the six-winged seraph is replaced by a two-winged angel and there is none of the violent confrontation described in the account, with no streams of fire, nor pools of blood or fiery images of Christ. Instead, Caravaggio concentrates his interest on the serenity of the angel, appearing much larger than the unconscious Saint, and the focus of the painting is given to the majestic fall of light delineating the ecstasy on the Saint's face. Caravaggio uses the technique of *chiaroscuro* (light and dark), employing the strong contrast between light and dark, affecting the whole composition, with light falling from the top left of the canvas, bathing the subjects in an almost ethereal glow, adding to the sacred atmosphere of the painting.





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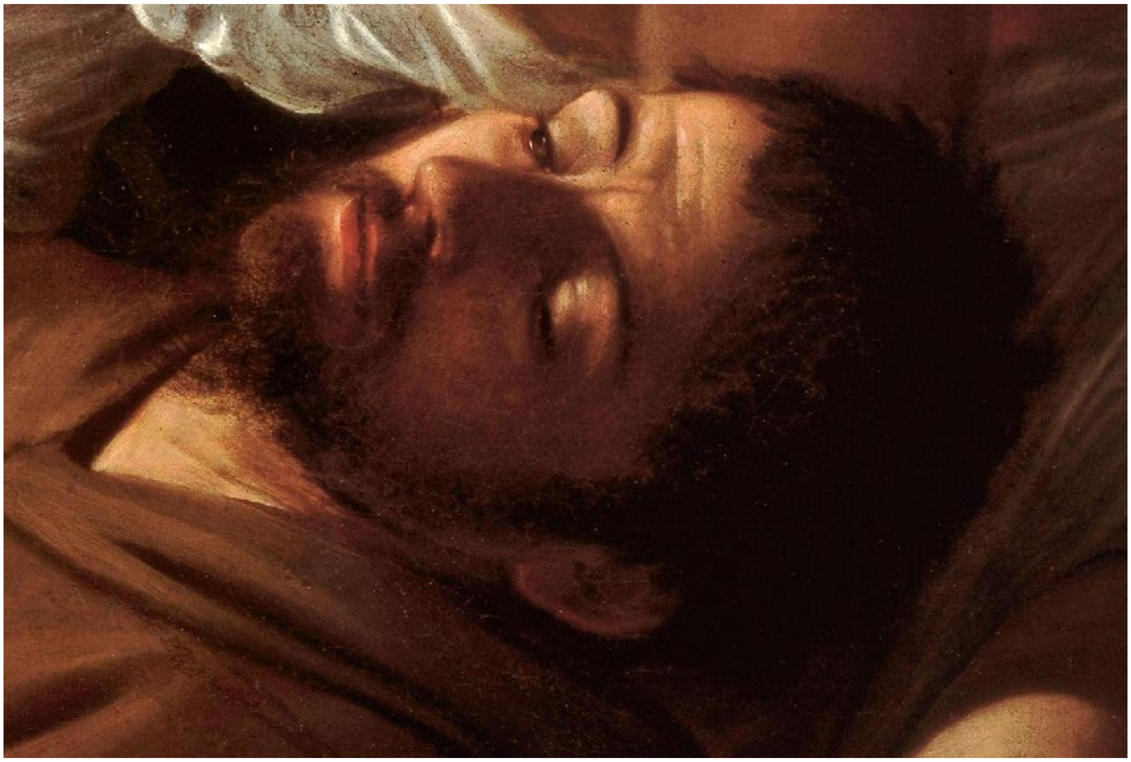

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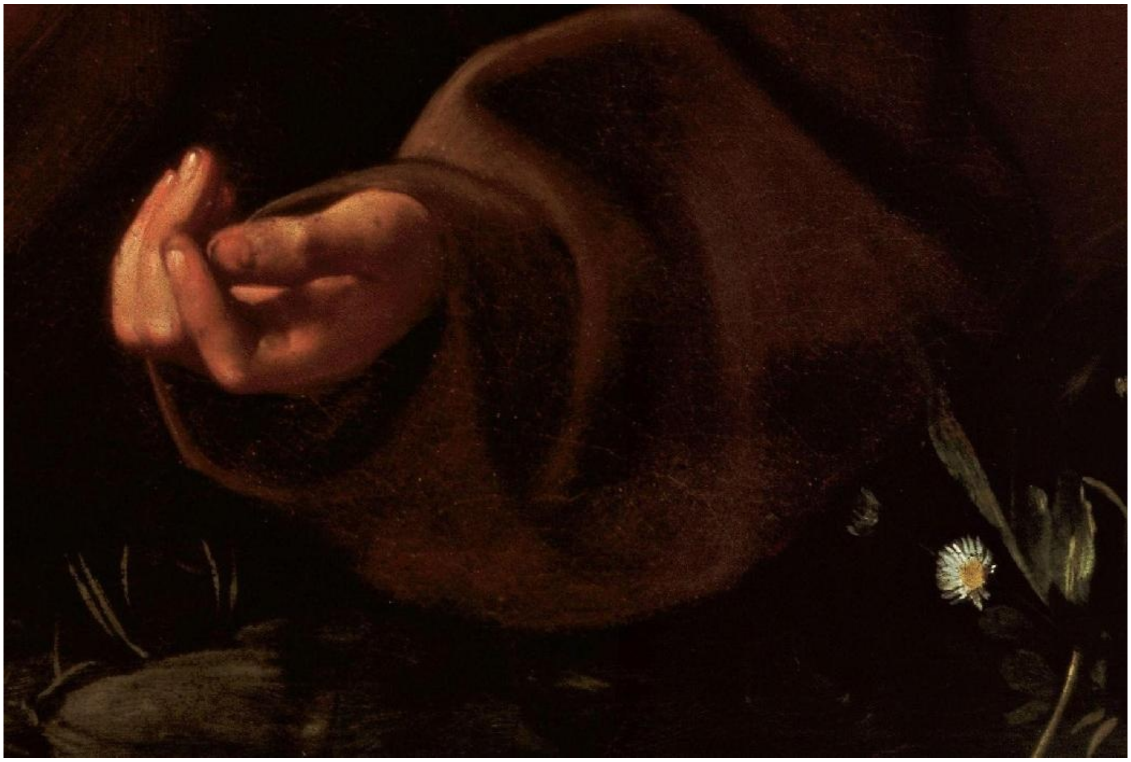

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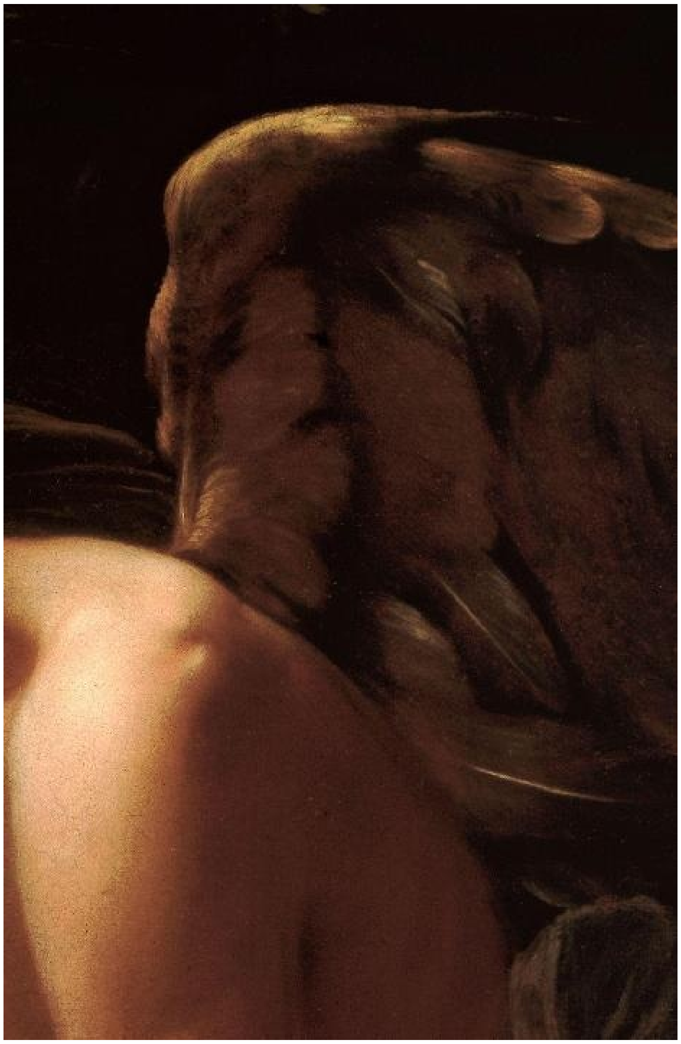

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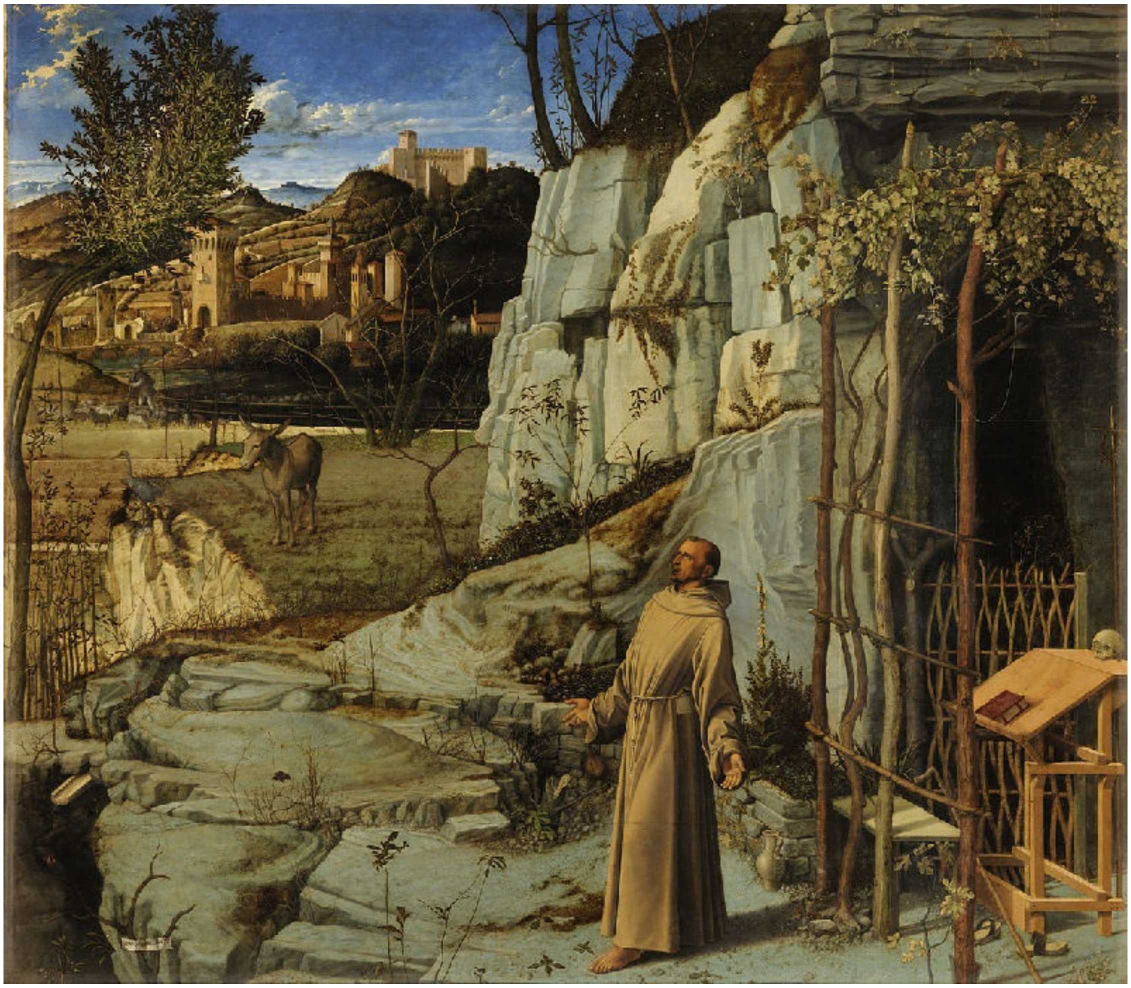
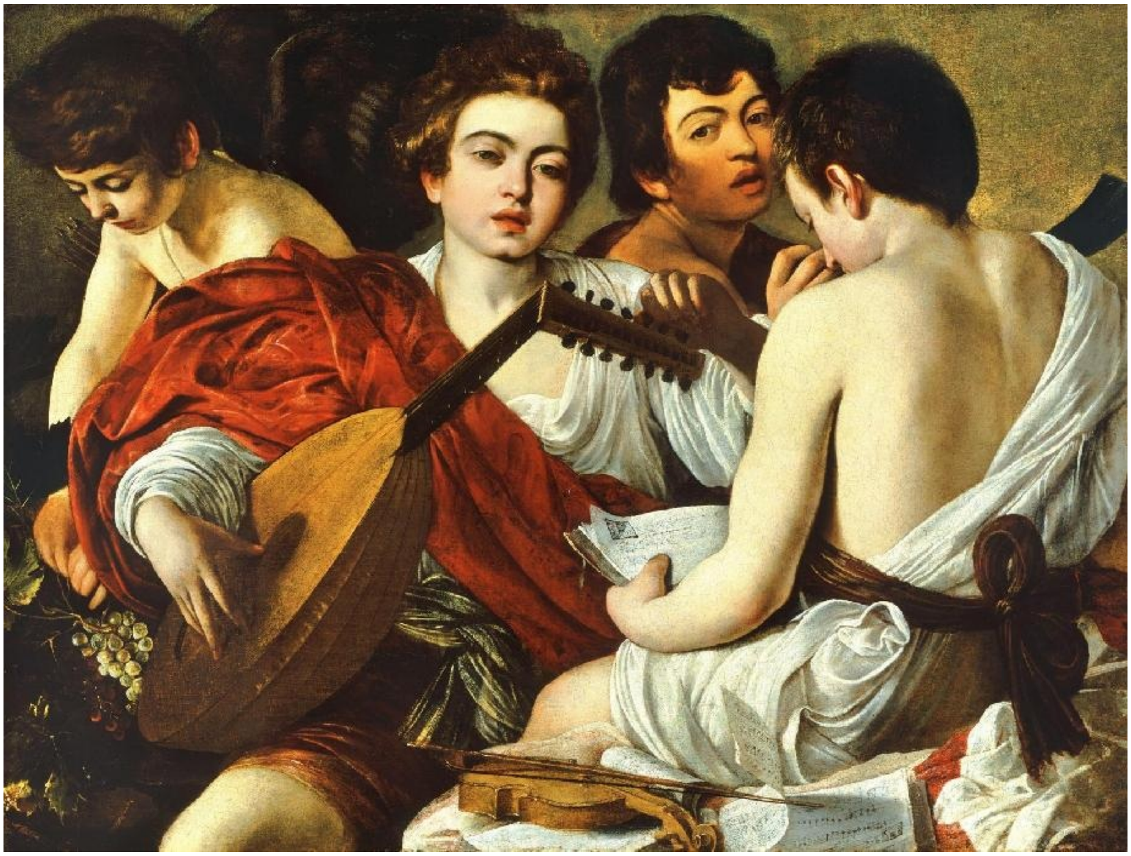


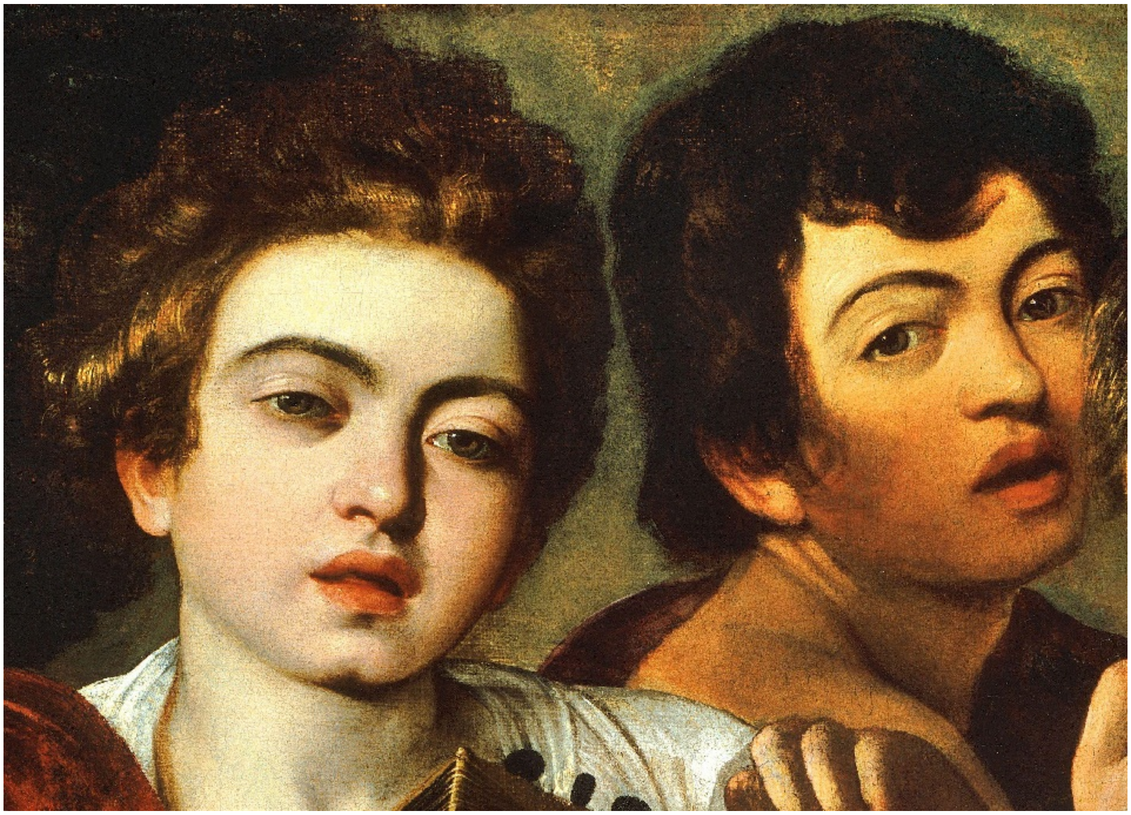
‘St. Francis in Ecstasy’ by Giovanni Bellini, demonstrating how different Caravaggio’s treatment of the same subject was

THE MUSICIANS

Completed circa 1595, *The Musicians* is believed to have been Caravaggio's first painting done expressly for his patron Cardinal Francesco Maria del Monte. The canvas portrays four boys in traditional costume, three playing various musical instruments or singing, whilst the fourth is dressed as Cupid, the god of love, and is reaching towards a bunch of grapes. Caravaggio appears to have composed the painting from studies of two figures. The central figure with the lute has been identified as Caravaggio's companion, Mario Minniti, and the individual next to him and facing the viewer is possibly a self-portrait of the artist. The Cupid bears a strong resemblance to the youth in *Boy Peeling Fruit*, completed a few years before and now recognised as being the earliest surviving work by the artist.

The manuscripts reveal that the boys are practicing madrigals that celebrate love, and the eyes of the lutenist, the principal figure, are moist with tears, as the songs presumably describe the sorrow of love rather than its pleasures. The violin in the foreground suggests a fifth participant, perhaps implicitly including the viewer in the tableau. Scenes depicting musicians were a popular theme at the time, when the Church was supporting a revival of music and new styles and forms were being adopted, especially by educated and progressive Churchmen such as Del Monte. This depicted scene, however, is clearly secular rather than religious, inspired by the long-established tradition of 'concert' pictures, a genre originating in Venice and exemplified, in its earlier form, by Titian's *Le concert champêtre*.





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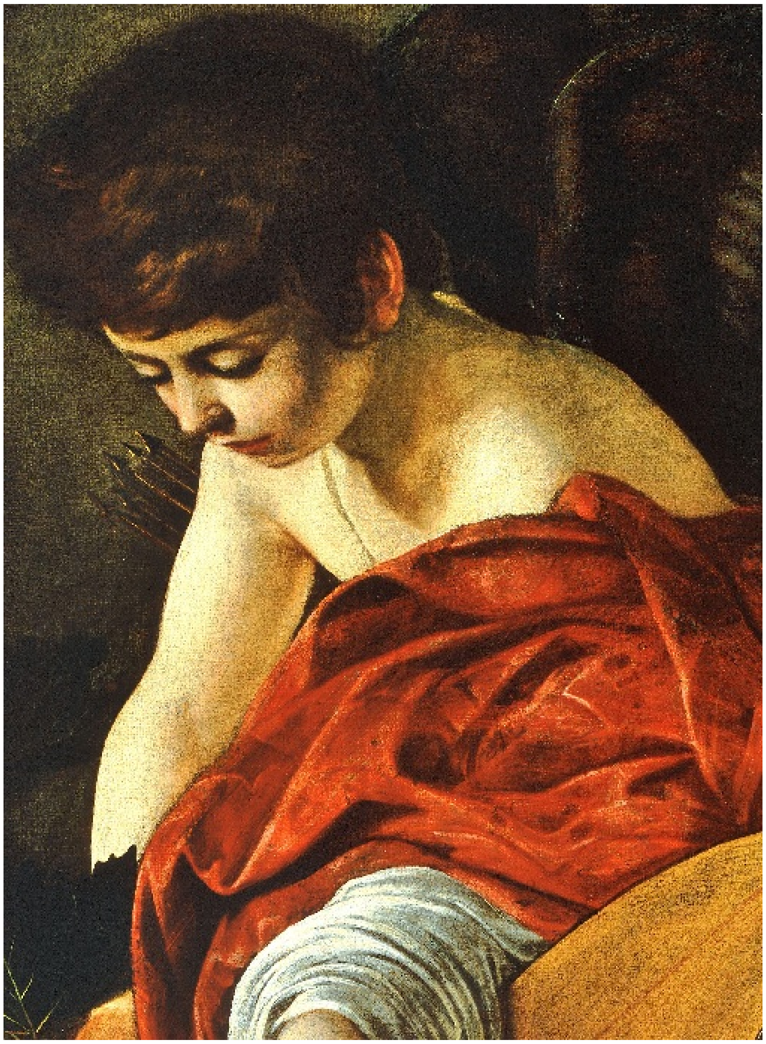

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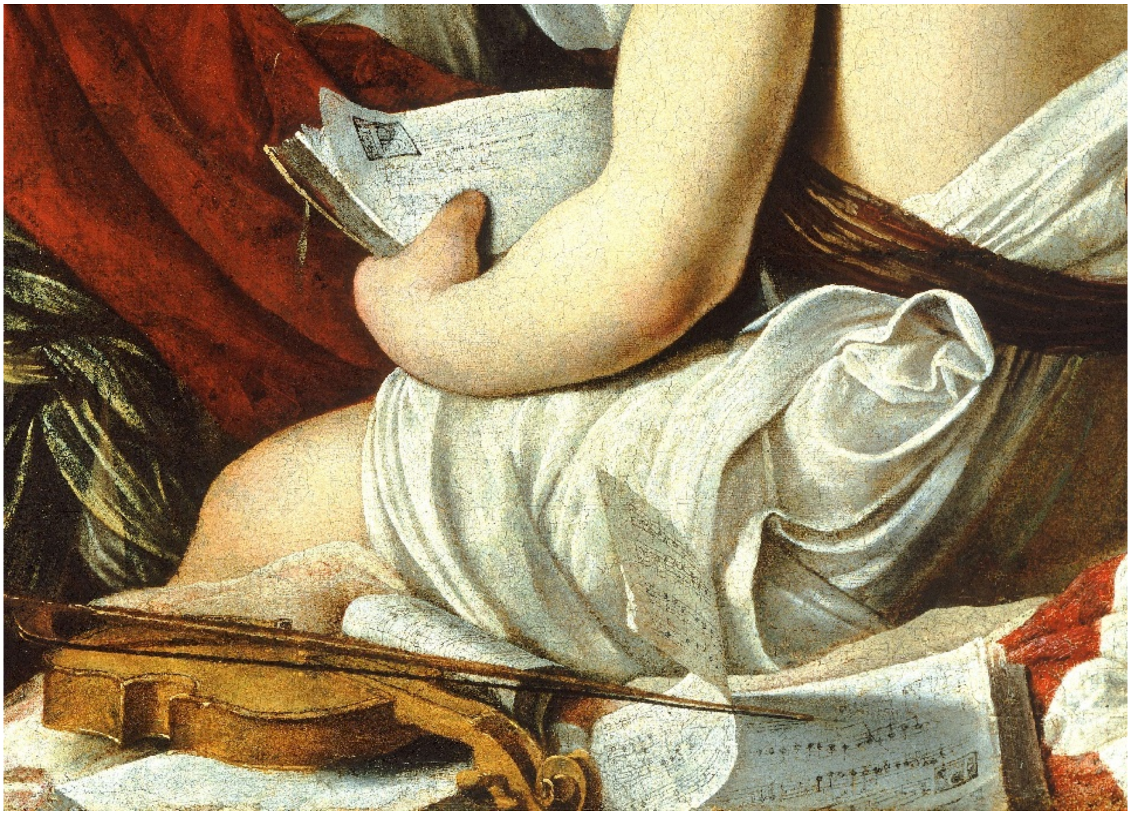

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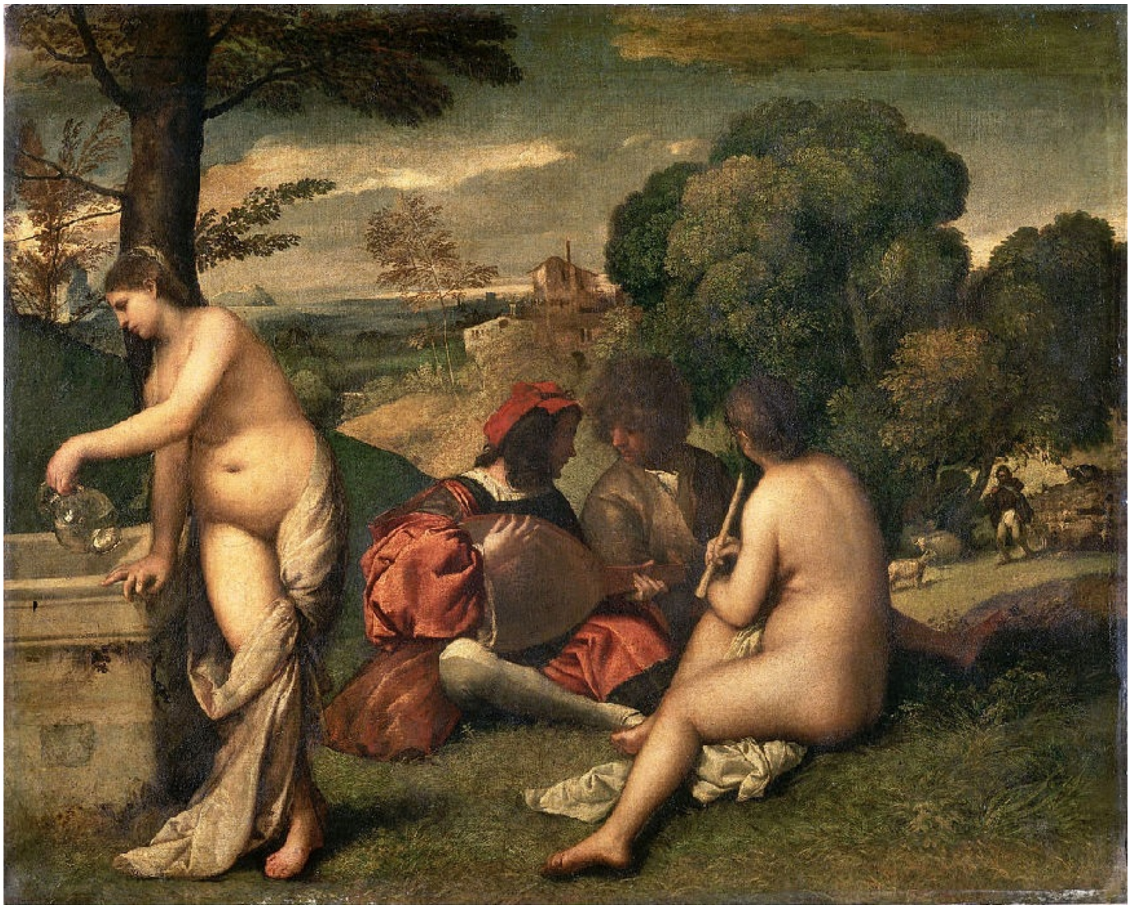


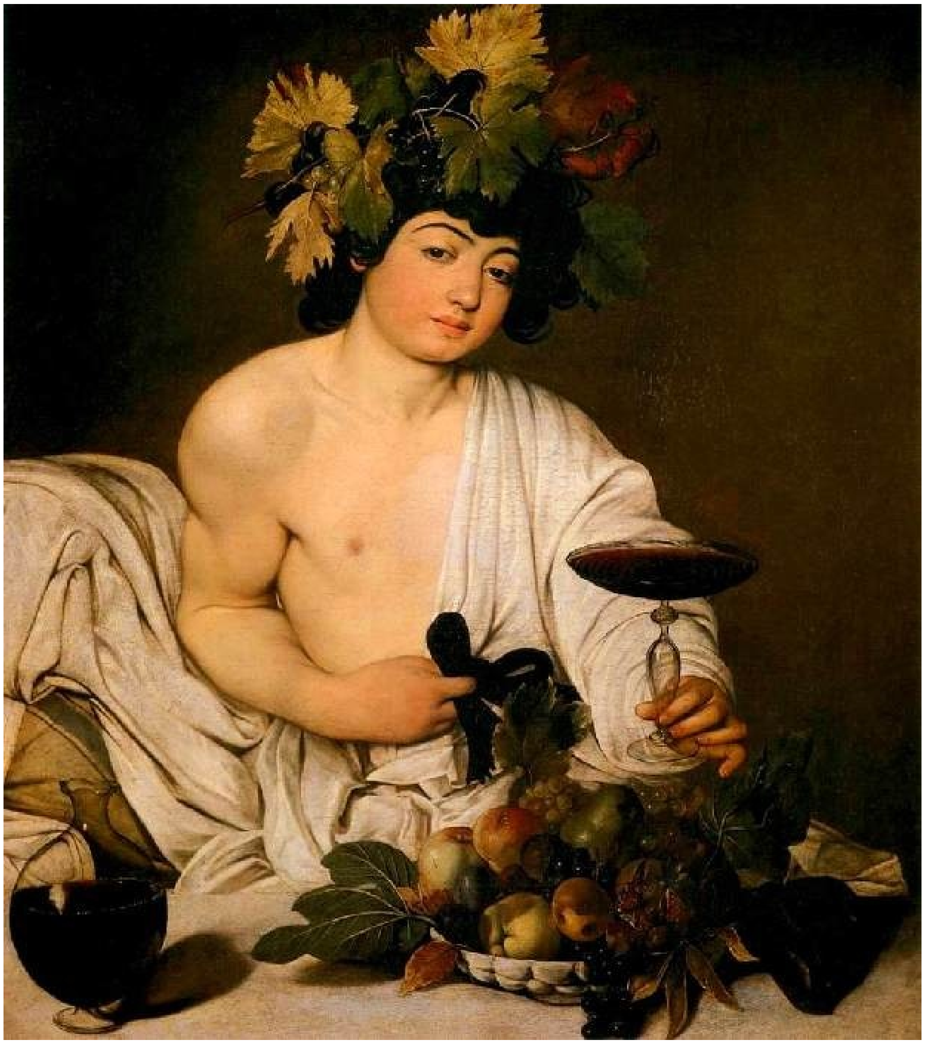
‘Pastoral Concert’ by Titian or Giorgione, c. 1509, was a likely source of inspiration to the young Caravaggio when painting ‘The Musicians’. The painting is now located in the Musée du Louvre in Paris.

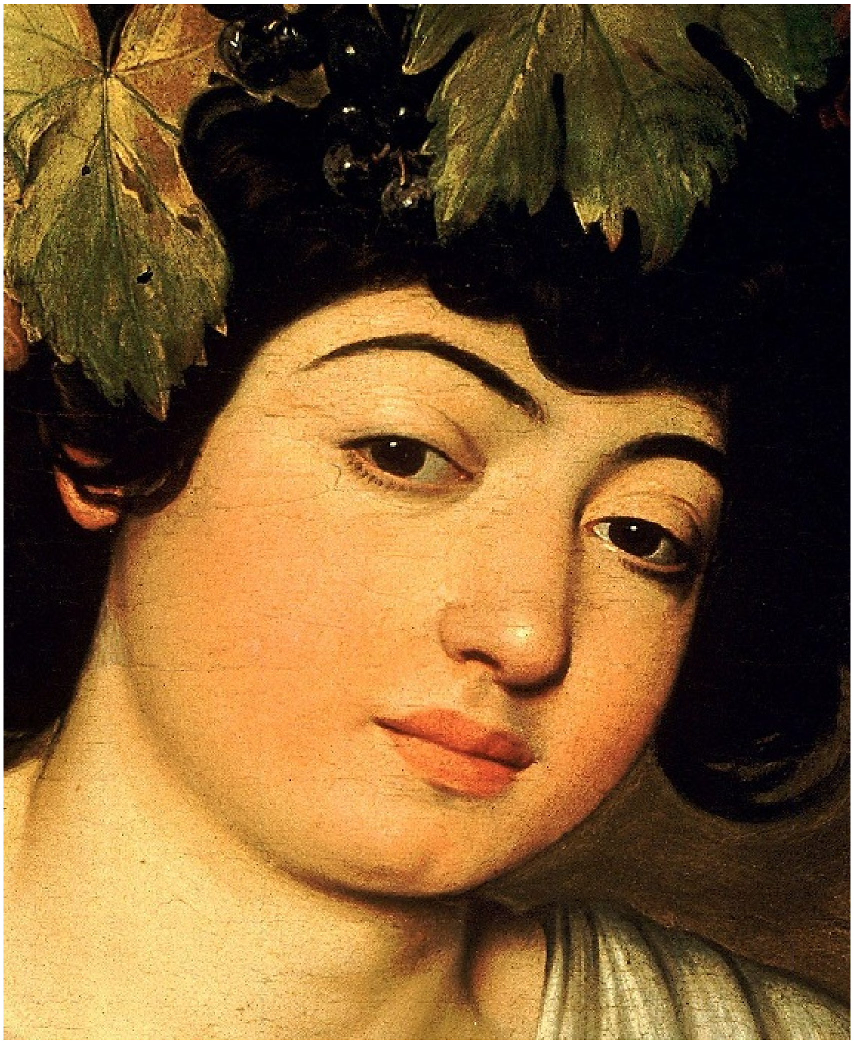
BACCHUS

This 1595 painting is now housed in the Uffizi Gallery, Florence, and depicts a youthful Bacchus, reclining with grapes and vine leaves in his hair, whilst touching the drawstring of his loosely-draped robe. By a stone table in front of him is a bowl of fruit and a large carafe of red wine. Bacchus holds out to the viewer a shallow goblet containing the wine, apparently inviting us to join him in his revelries.

Bacchus' offering of the wine with his left hand, despite the obvious effort this is causing the model, has led to speculation that Caravaggio used a mirror to assist himself while working from life, obviating the need for drawing. In other words, what appears to us as the boy's left hand was actually his right. This theory agrees with the comment made by Caravaggio's early biographer, the artist Giovanni Baglione, who claimed the artist produced his early paintings using a mirror.

Bacchus was completed shortly after Caravaggio joined the household of his first important patron, Cardinal Del Monte and the work demonstrates the humanist interests of the Cardinal's educated circle. The canvas was not in the cardinal's collection at his death and may have been a gift to the Grand Duke in Florence. Surprisingly, the painting remained unknown until 1913, when it was found in a storeroom of the Uffizi Galleries, having never been catalogued or framed until that time.





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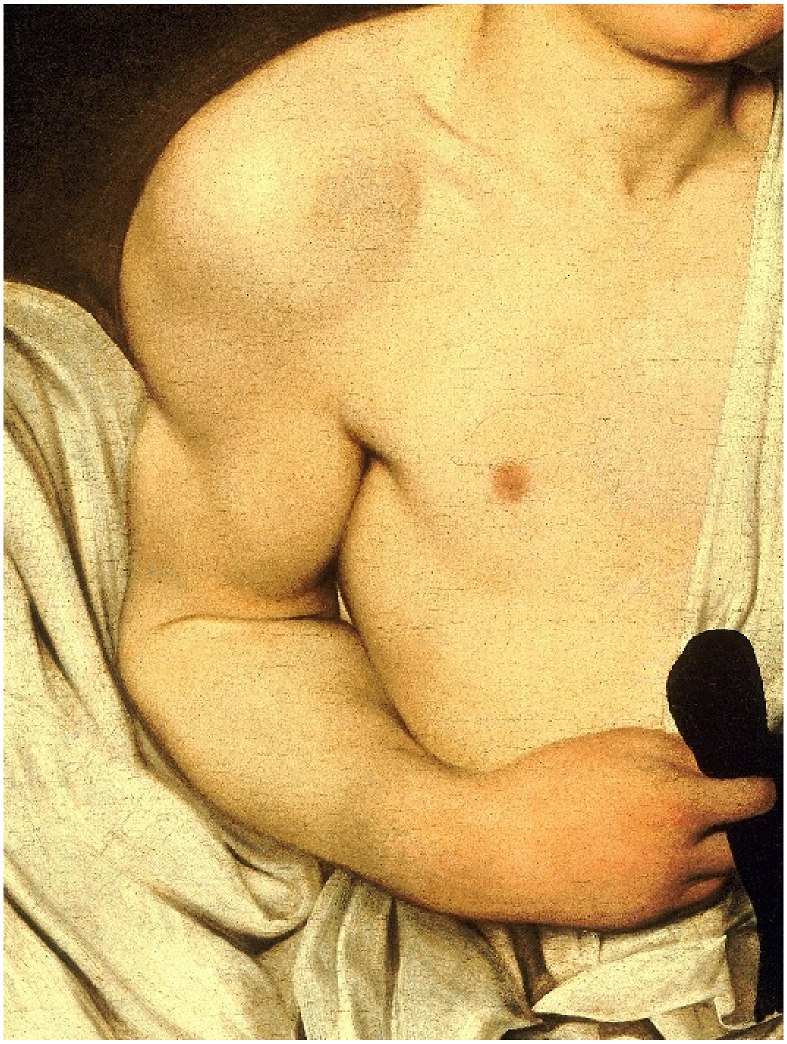

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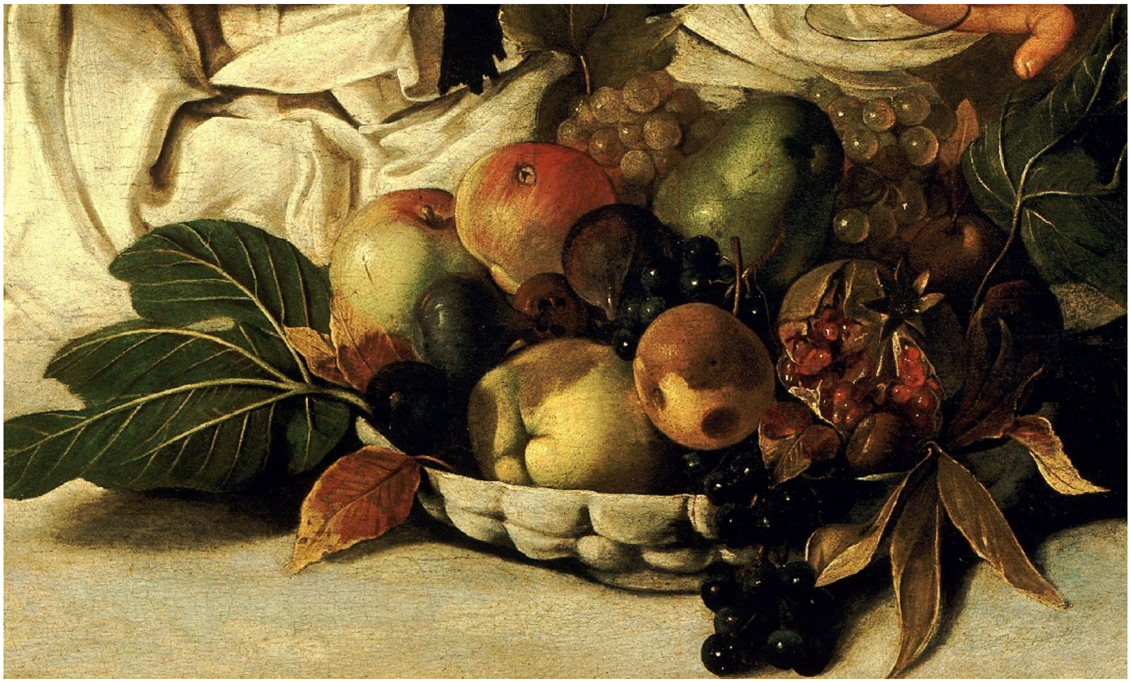

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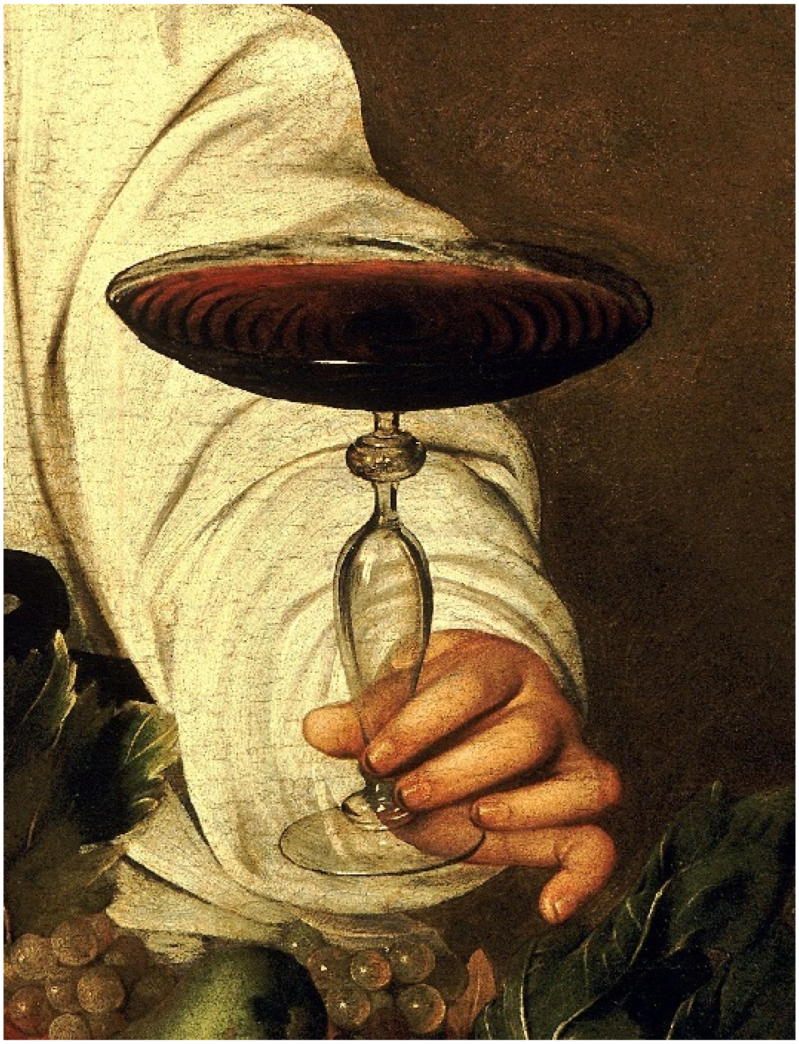

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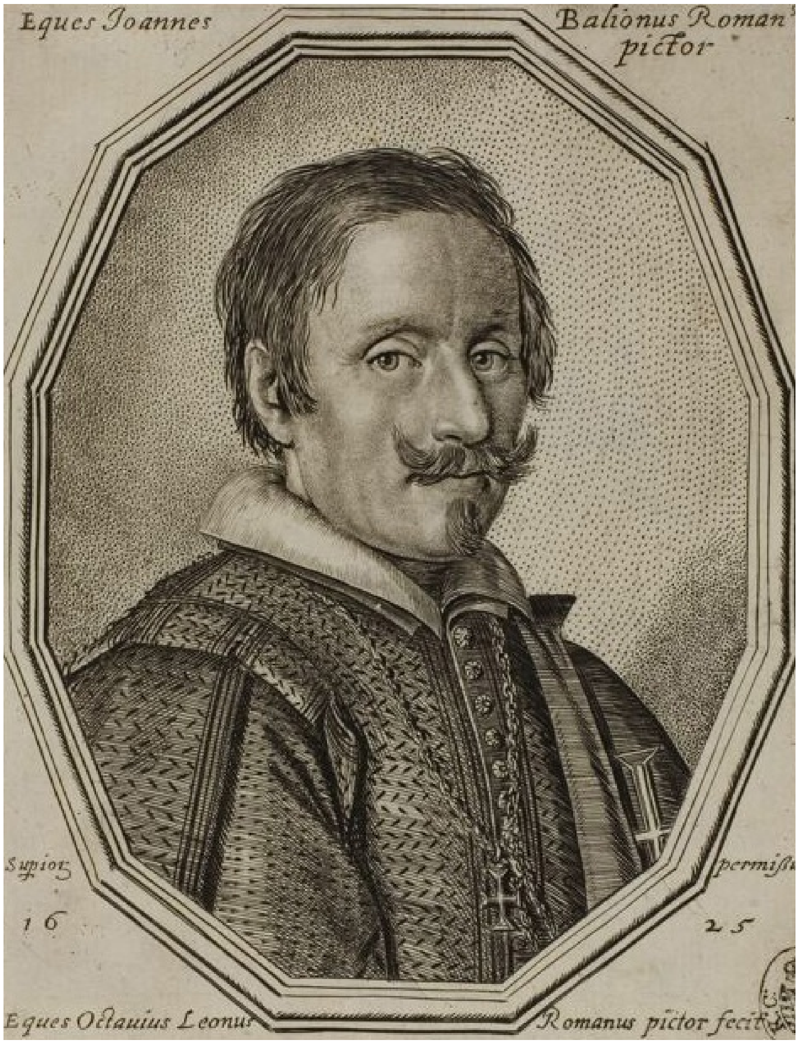
Eques Ioannes
Balionus Roman
pictor
Supior
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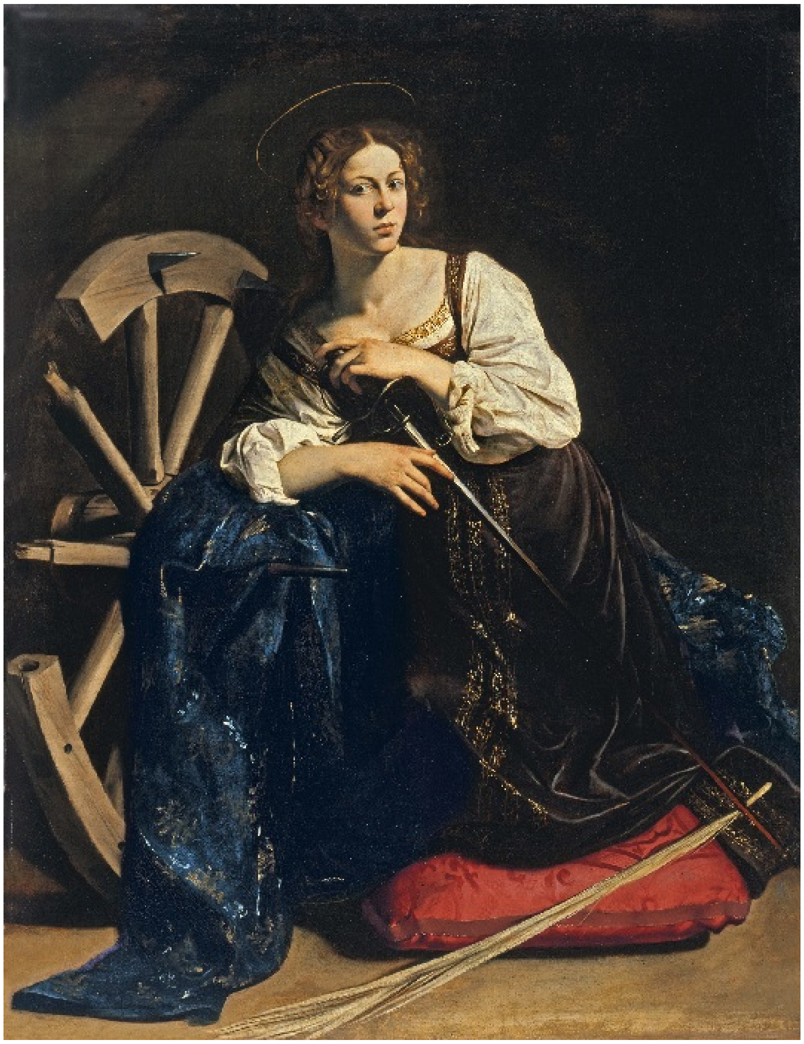
16
25
Eques Octauius Leonus
Romanus pictor fecit

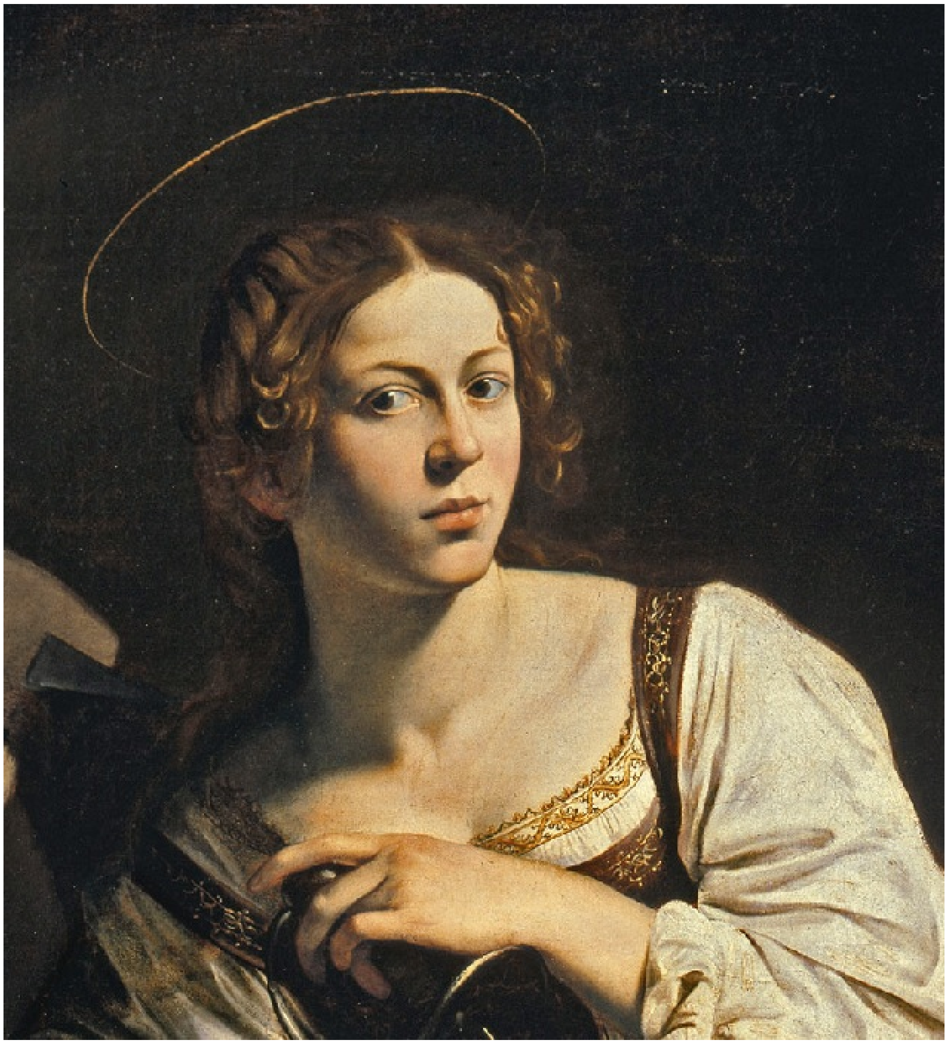
Giovanni Baglione (1566-1643) was a Late Mannerist and early Baroque painter and art historian, who is now remembered for his acrimonious and damaging involvement with the slightly younger Caravaggio. He was, though, Caravaggio’s first biographer and provides much important information about his early career.

SAINT CATHERINE OF ALEXANDRIA

Completed in 1598, this painting, now part of the Thyssen-Bornemisza Collection of Madrid, depicts Saint Catherine of Alexandria, the popular figure of Catholic iconography. Of noble origin, Catherine had dedicated herself as a Christian after receiving a vision. At the age of eighteen she was confronted by the Roman Emperor Maximus and succeeded in converting many of his followers to Christianity. Imprisoned by the Emperor, she converted his Empress and the leader of his armies. Maximus executed her converts, including the Empress, before ordering Catherine herself to be put to death on a spiked wheel. The wheel reportedly shattered the moment Catherine touched it. Maximus then ordered her to be beheaded. Catherine became the patron saint of libraries and librarians, as well as teachers, archivists and all those associated with wisdom and teaching, as well as trades people whose livelihoods depend upon wheels. The year of her martyrdom was traditionally held to have been 305 AD and her feast day was celebrated on 25 November.

Saint Catherine's qualities are recorded in legend as being those of beauty, fearlessness, virginity and intelligence, as demonstrated by Caravaggio's bold portrayal of the saint, as she defiantly clasps a sword to her breast beside the wheel, illuminated in light on the left side of the painting. The saint's face is titled to the side, giving a pensive look, demonstrating the saint's intelligent nature, as she contemplates her divine fate. Of particular note is the fine detail of the blue garment, partially covering the wheel and its centre, perhaps softening the threat of violence and danger to the saint.





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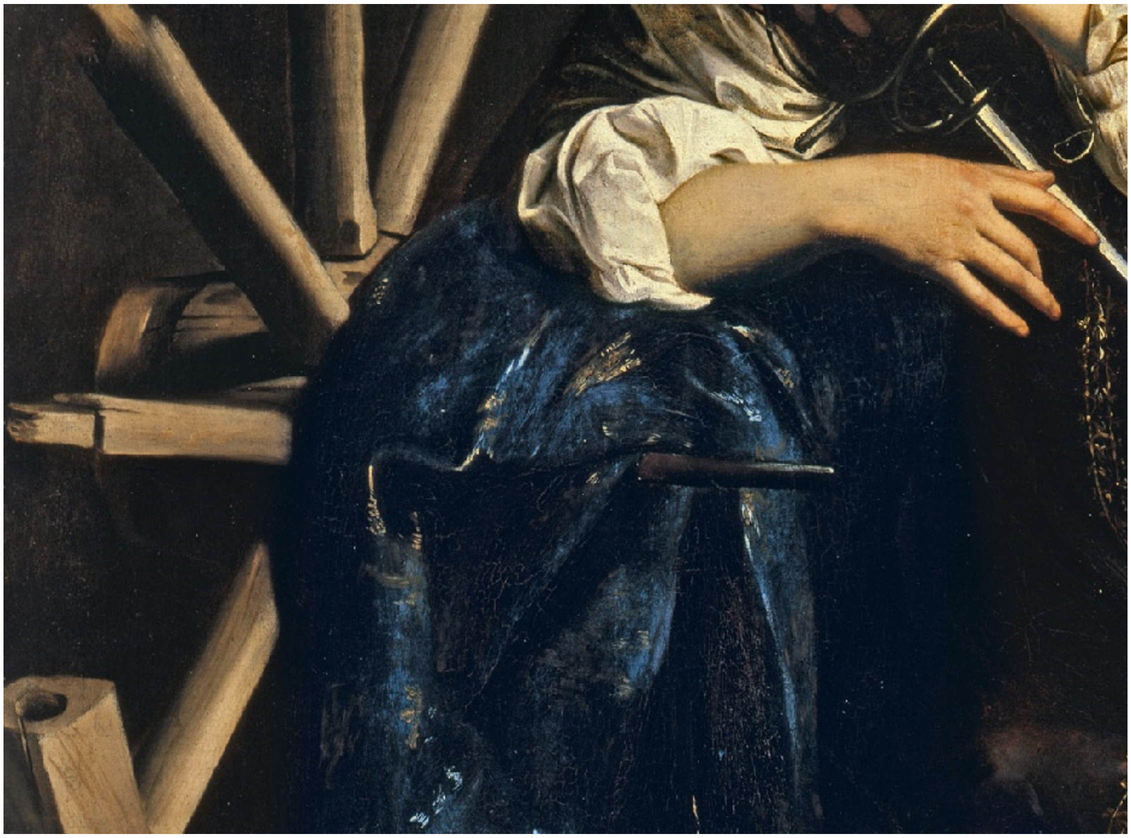

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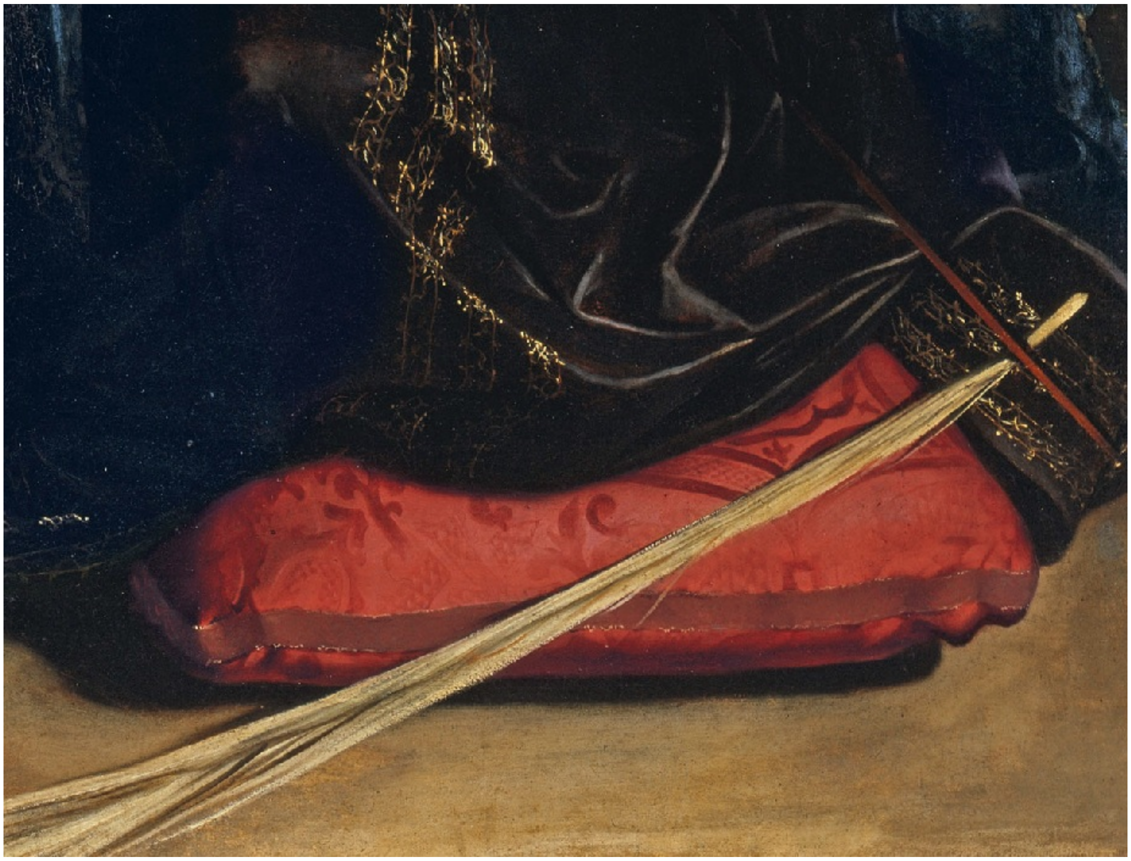

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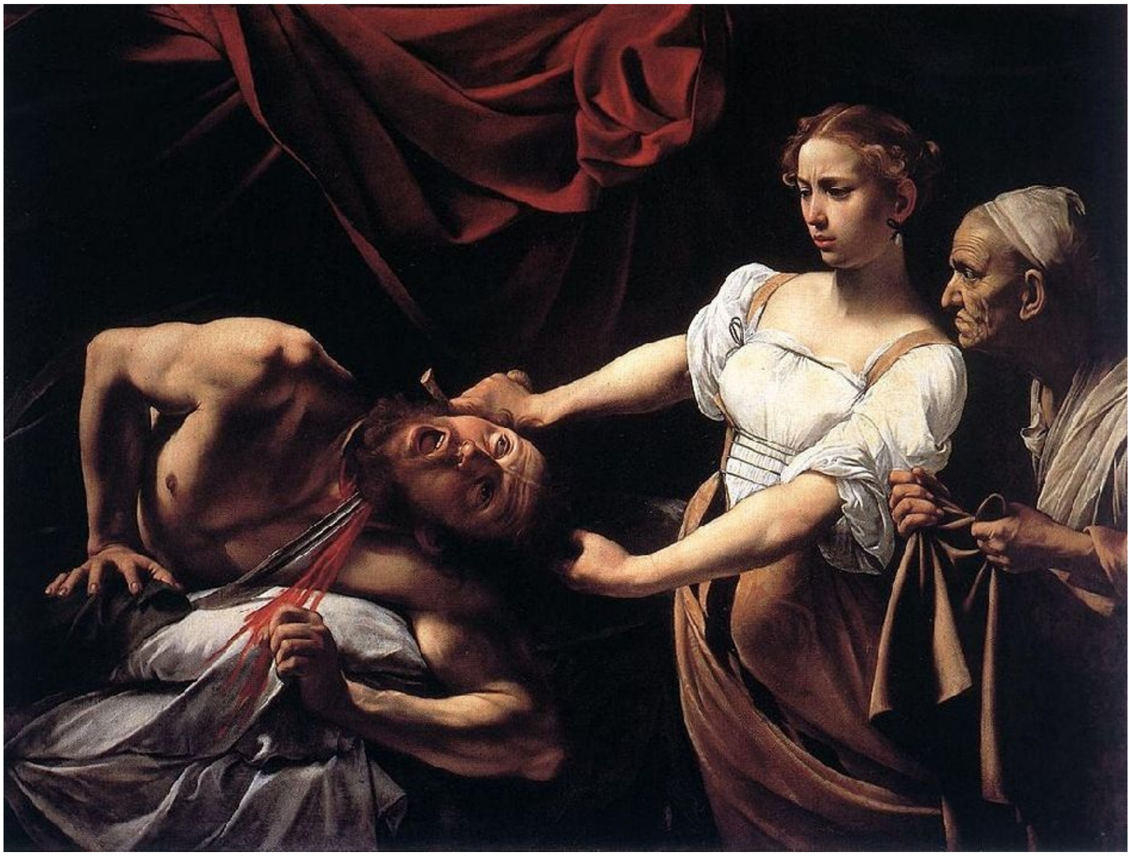
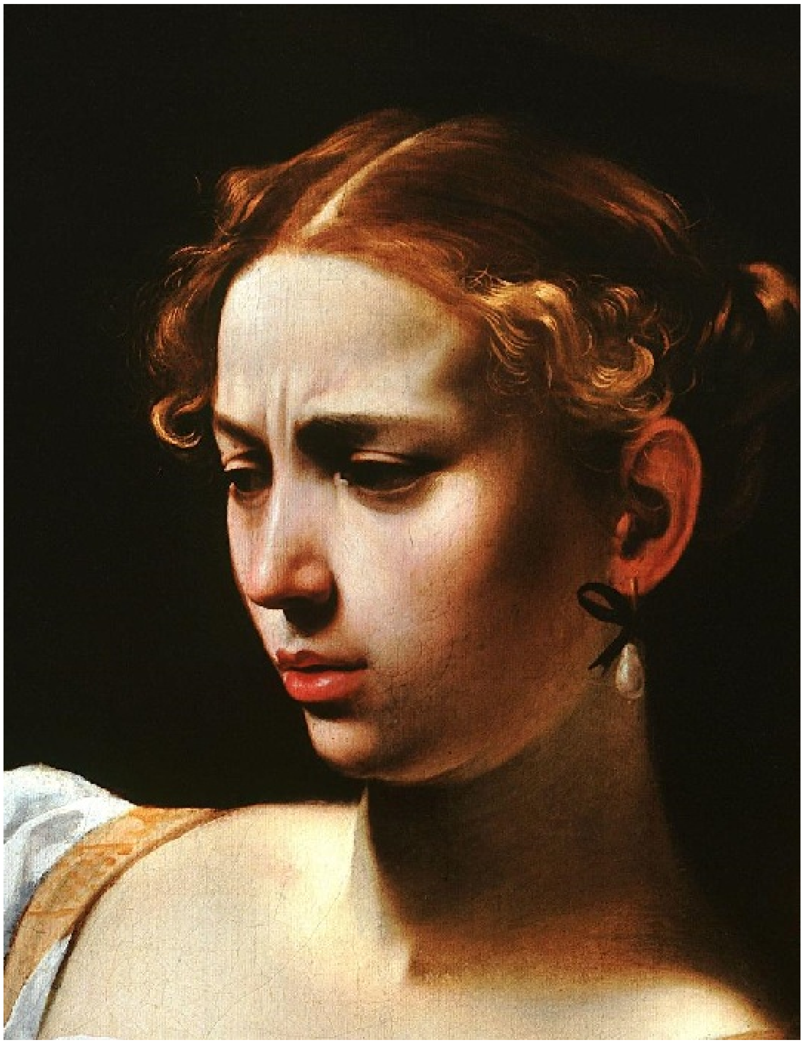
JUDITH BEHEADING HOLOFERNES

Completed in 1599, this large canvas concerns the deutero-canonical Book of Judith, recounting how the widow Judith saved her people by seducing and killing Holofernes, the Assyrian general. In the book, Judith charms Holofernes, encourages him to drink wine and become drunk and then decapitates him in his tent:

> *"Approaching to his bed, she took hold of the hair of his head, and said, Strengthen me, O Lord God of Israel, this day! And she smote twice upon his neck with all her might, and she took away his head from him."* (Judith, 13:7-8).

The beheading of Holofernes was a popular subject of medieval art, depicted by Donatello, Botticelli, Giorgione and Lucas Cranach the Elder, as well as many others. Caravaggio chose to approach the subject from the most dramatic moment of the story, the act of decapitation itself. The figures are set out in a narrow area, theatrically lit from the left, isolated against the dark background. Judith is assisted by her old maid, Abra, wonderfully portrayed with wrinkles furrowed on her forehead, standing anxiously to the right. Judith stands upright over Holofernes, though slightly bending back, hinting at the unpleasantness of her task. Recently, X-rays have revealed that Caravaggio adjusted the placement of Holofernes' head, separating it to some extent from the torso and moving it a little to the right. The faces of the three characters demonstrate the artist's mastery of emotion, with Judith's face in particular demonstrating a masterful blend of determination and disgust.





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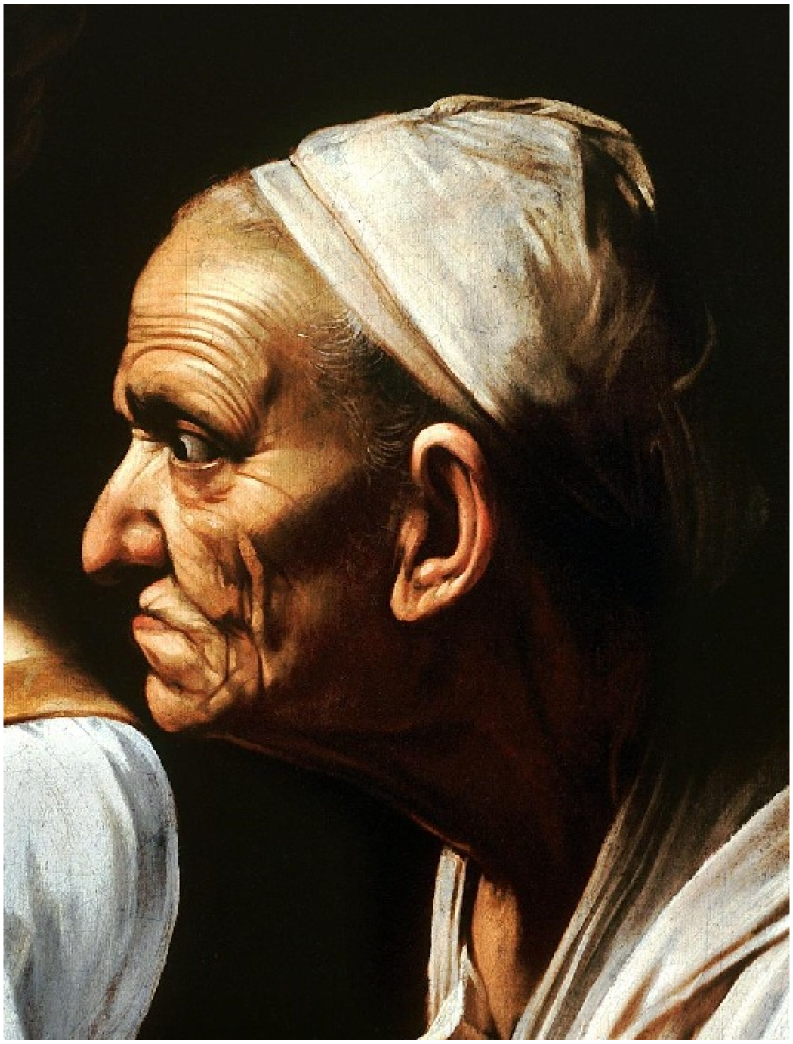

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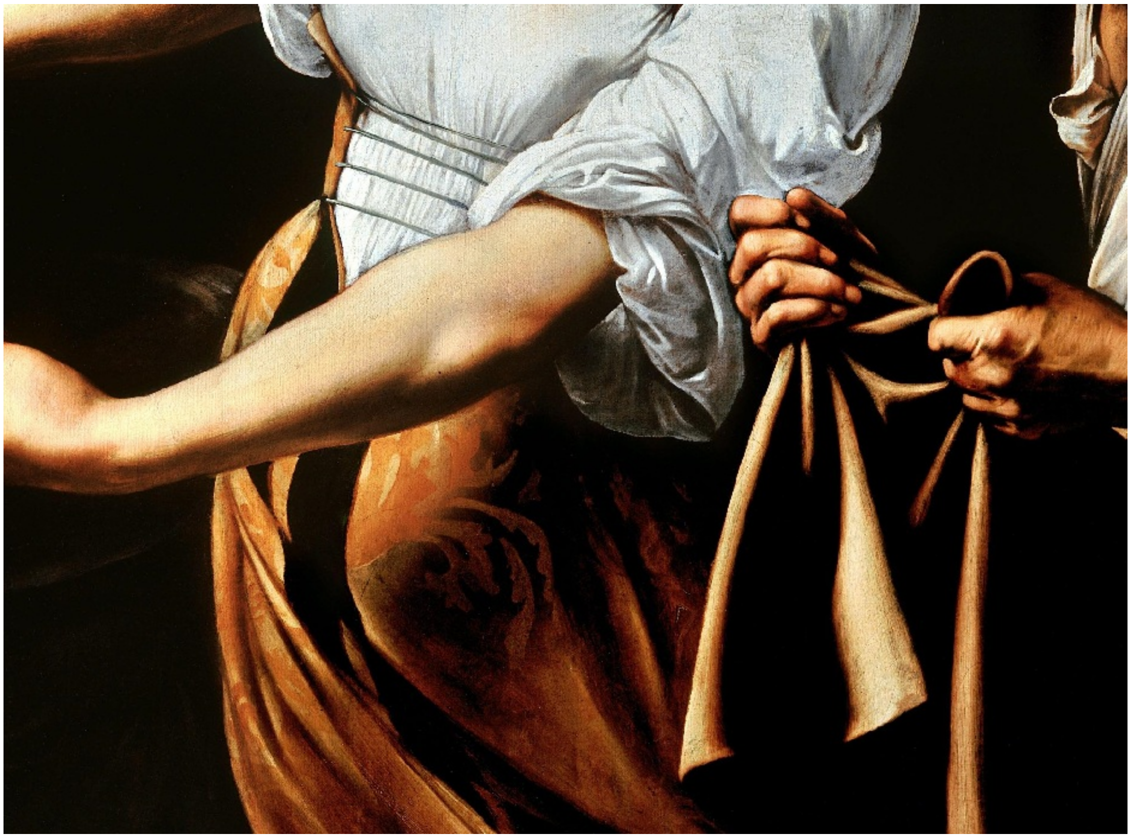

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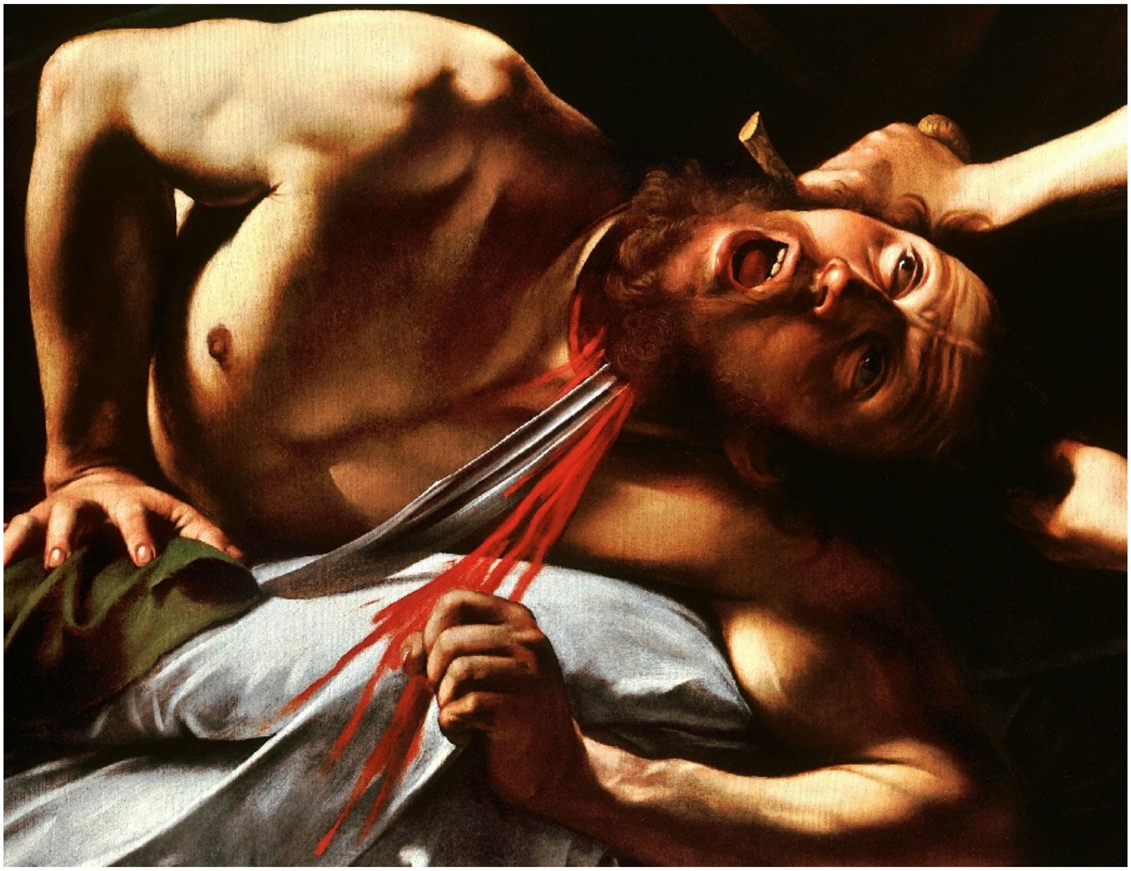

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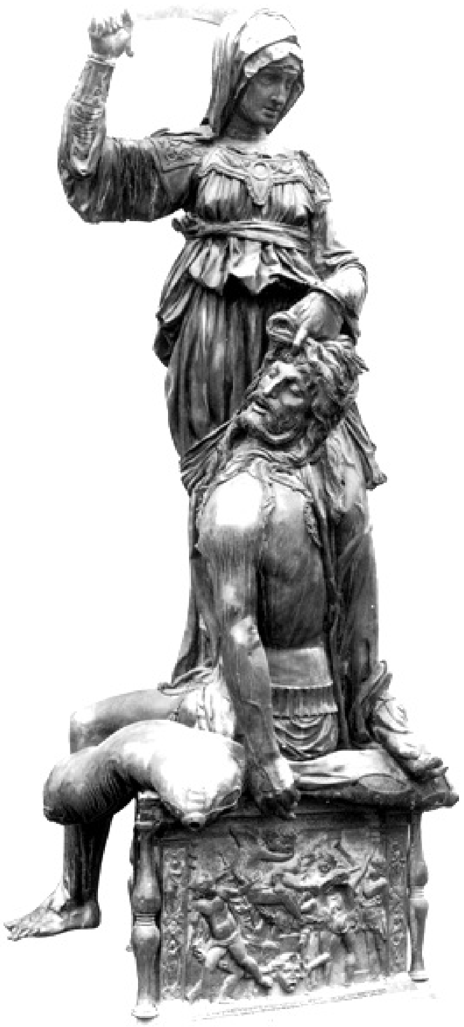
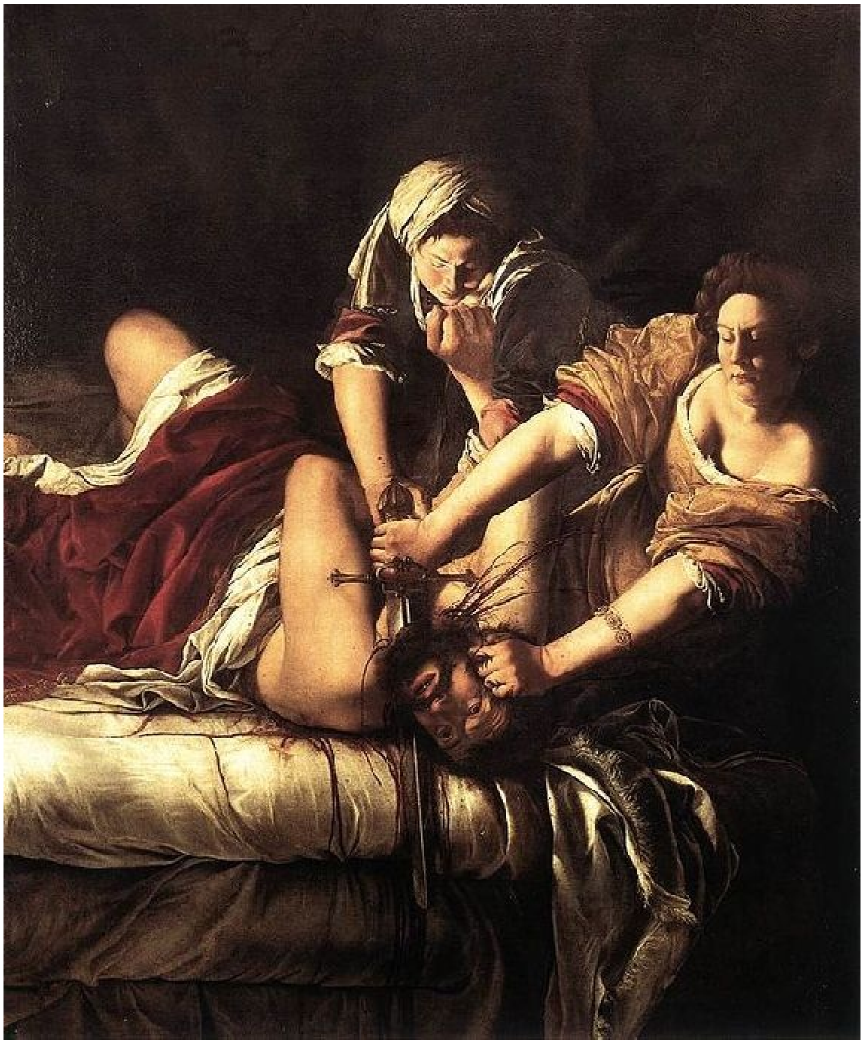


Donatello's 1460 bronze sculpture of the same theme, now standing in the Palazzo Vecchio, Florence, which may have served as inspiration to Caravaggio

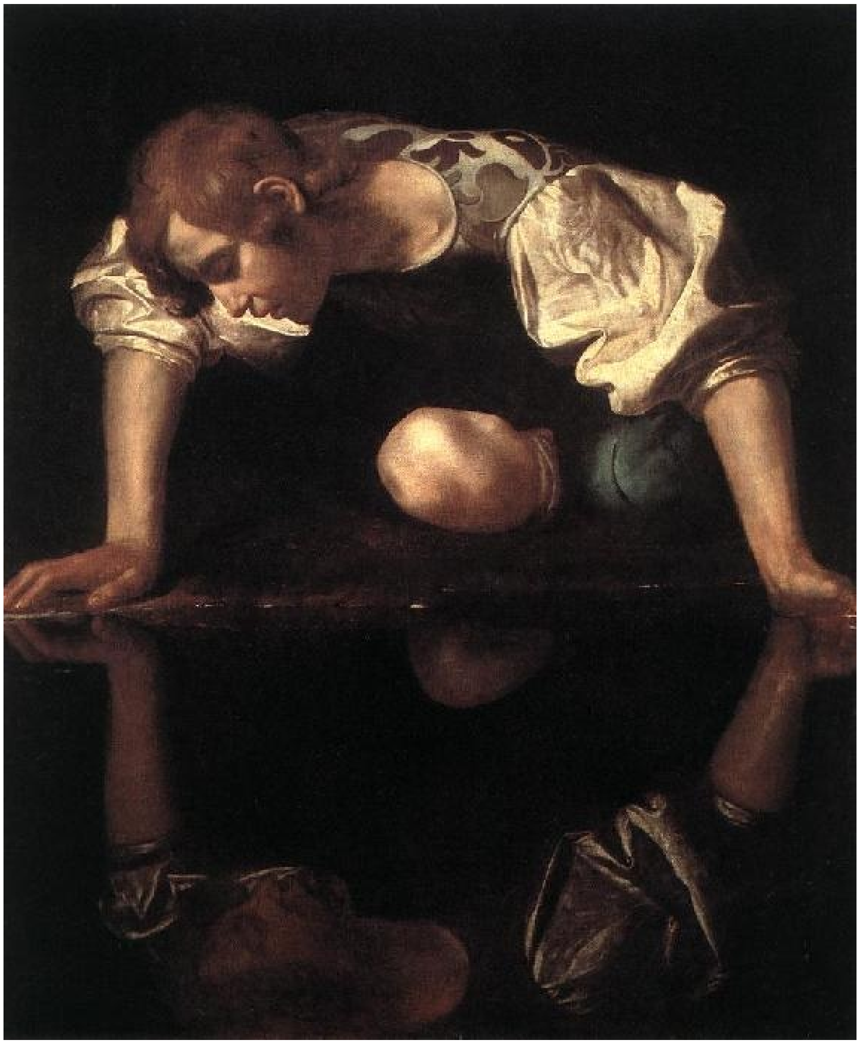


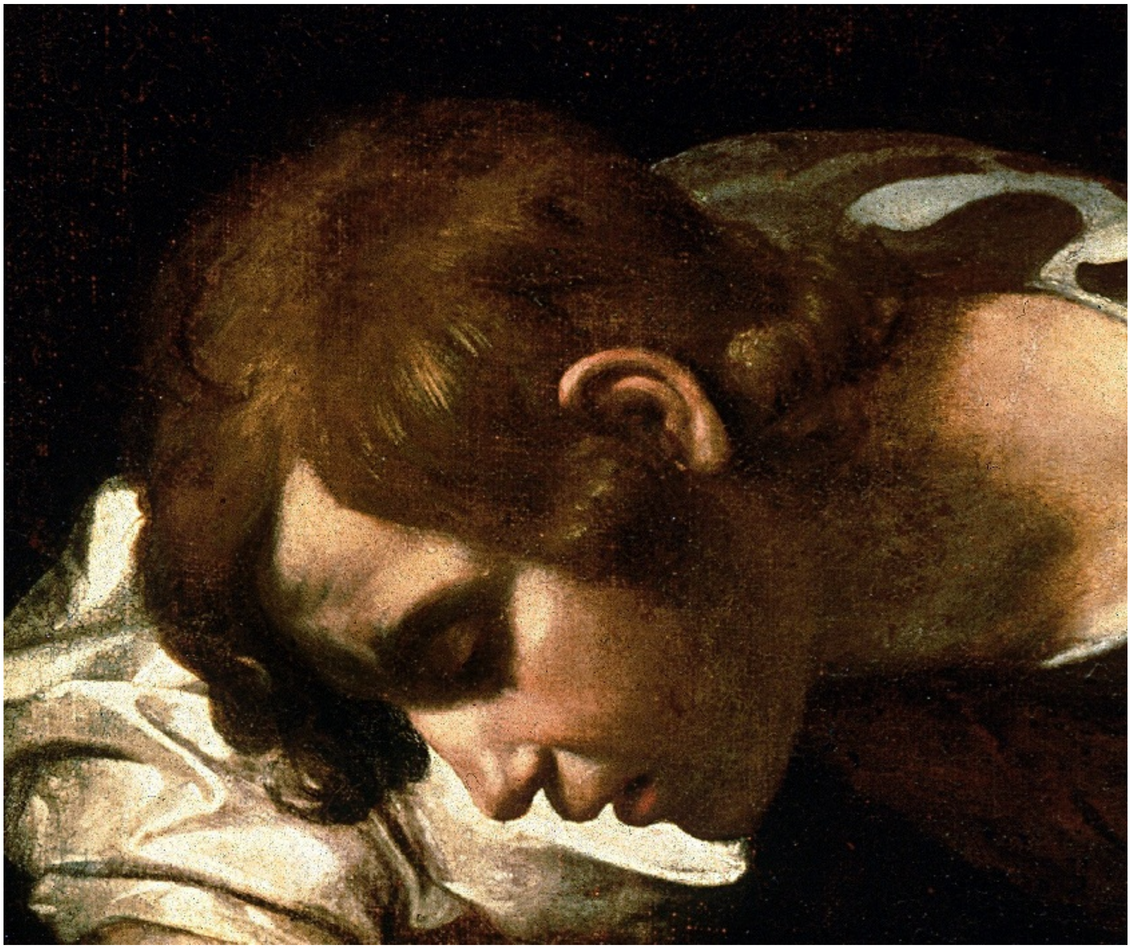
‘Judith Slaying Holofernes’ by Artemisia Gentileschi, c. 1614. Gentileschi was greatly inspired by Caravaggio’s ‘Judith Beheading Holofernes’.

NARCISSUS

Now housed in the Galleria Nazionale d’Arte Antica in Rome, this 1598 painting was originally attributed to Caravaggio by Roberto Longhi in 1916. *Narcissus* is one of only two known works by Caravaggio on a theme from Classical mythology, the other being *Bacchus*, although there may have been several more works that have been lost. The story of Narcissus is narrated by the Roman poet Ovid in his epic poem *Metamorphoses* and concerns a handsome youth, who falls in love with his own reflection. Unable to tear himself away, he dies of his passion and even as he crosses the Styx, he continues looking down at his own reflection. The tale was well known in the circles of collectors, such as Cardinal Francesco Maria del Monte and the banker Vincenzo Giustiniani, in which Caravaggio was moving at this period.

Caravaggio portrays the youth wearing an elegant brocade doublet, leaning with both hands over the water, as he gazes at this own distorted reflection. The image conveys an air of brooding melancholy, as the figure of Narcissus is locked in a continual circle with his reflection, surrounded by darkness that appears unable to end. Even his face is obscured in shadow from the viewer, emphasising the youth’s loss of reality.





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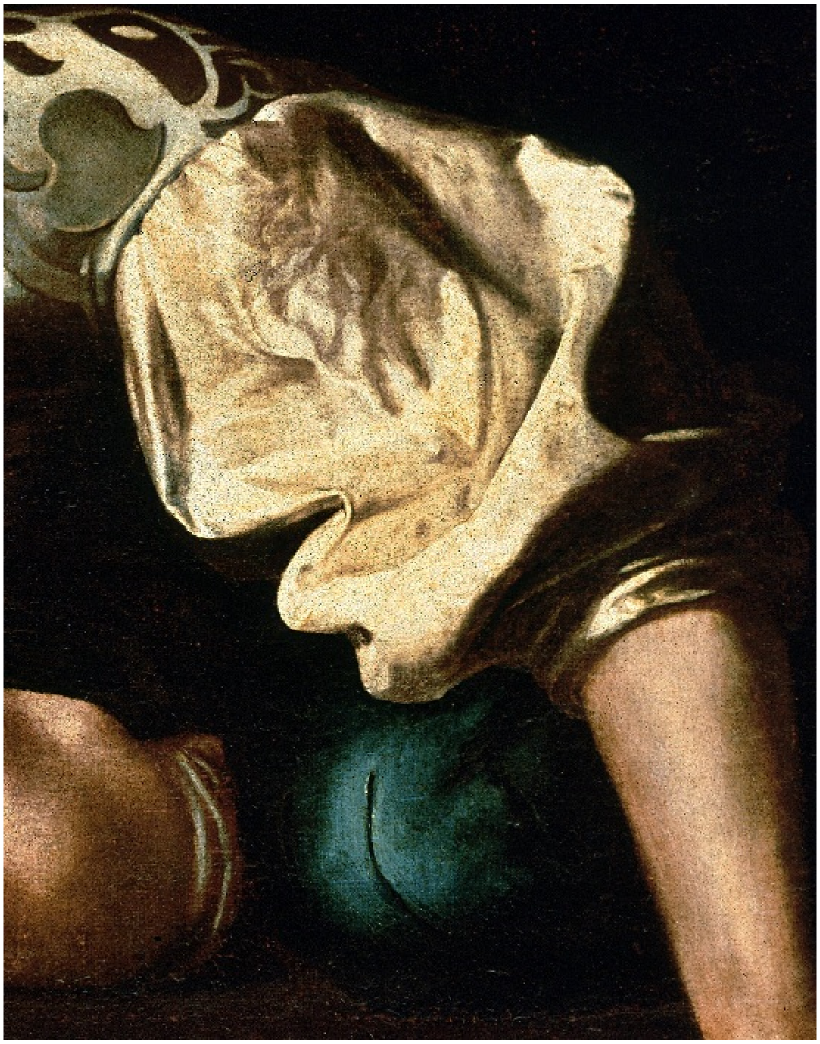

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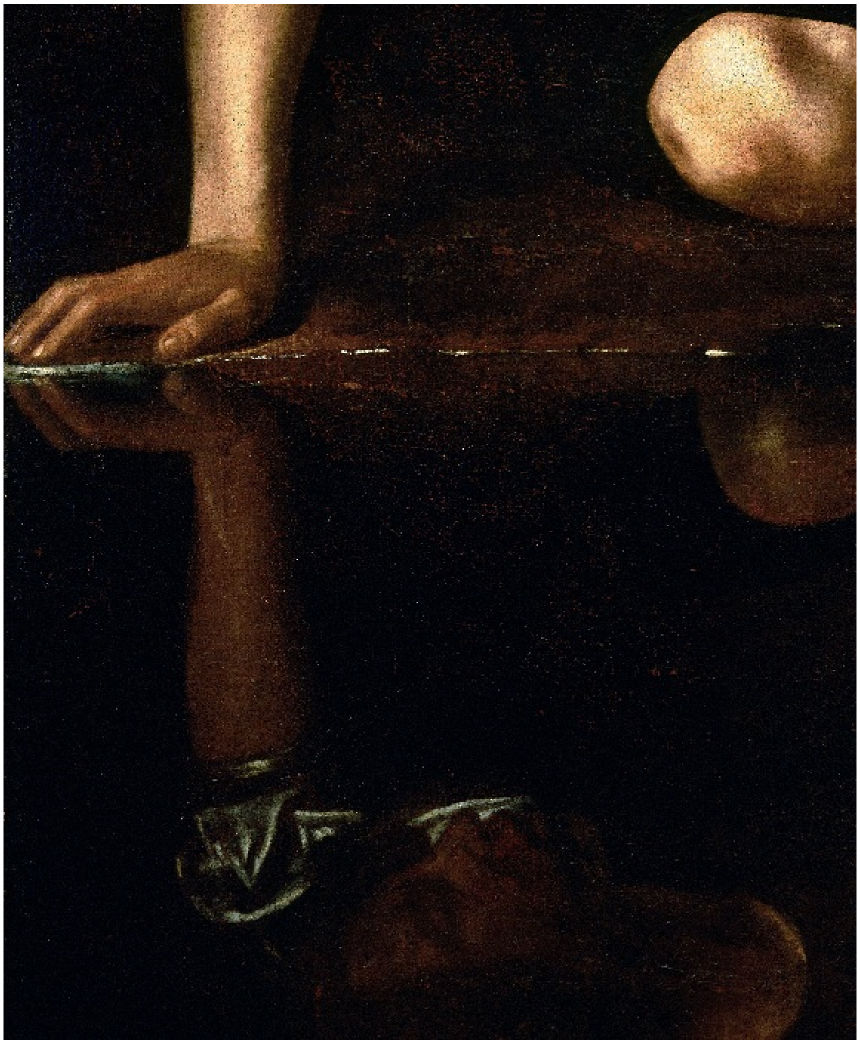

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CALLING OF SAINT MATTHEW

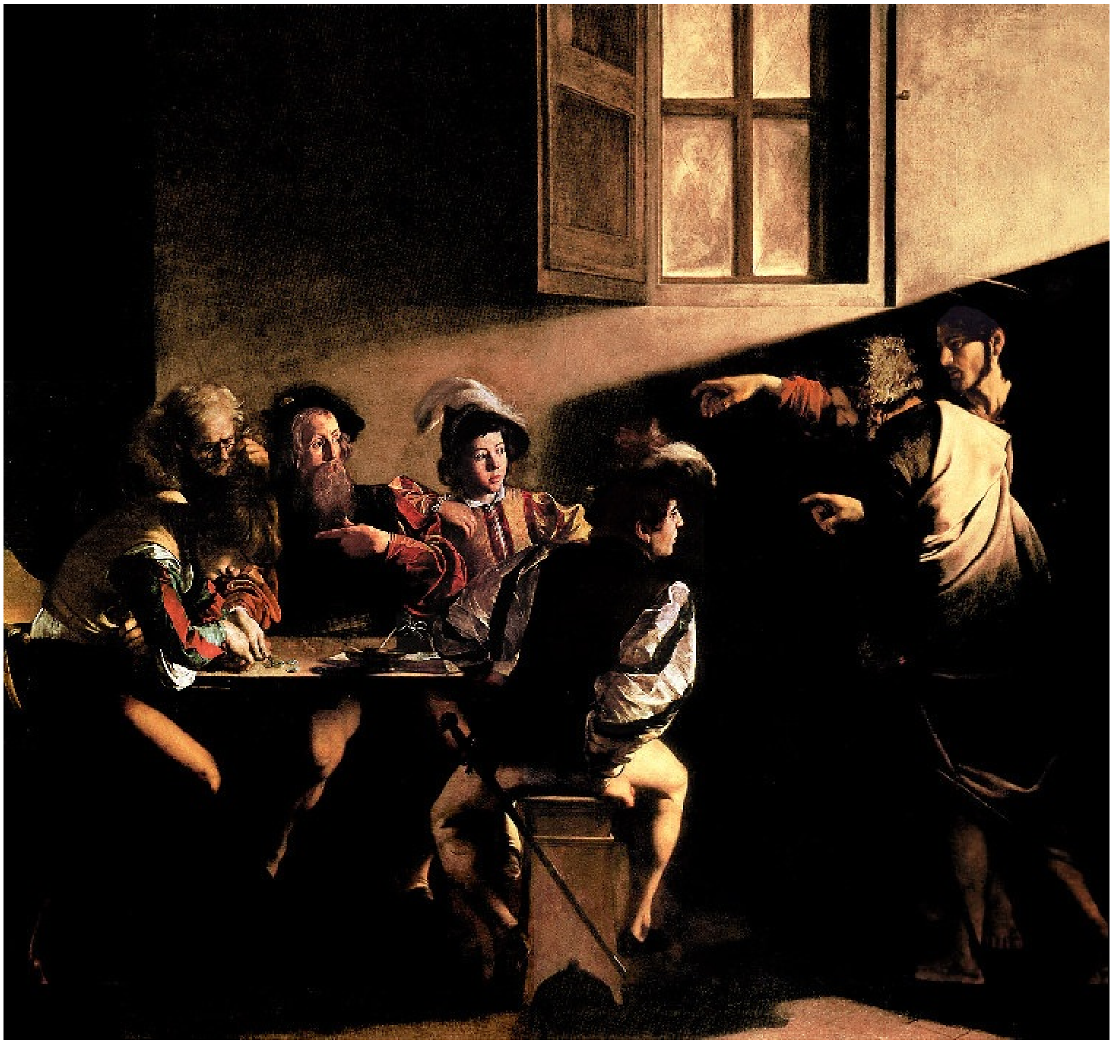
Generally considered to be one of Caravaggio’s masterpieces, this painting depicts the moment at which Christ inspires the apostle Matthew to follow him. It was completed in 1600 for the Contarelli Chapel in the church of the French congregation, San Luigi dei Francesi in Rome, where it still remains today, hanging alongside two other Caravaggio paintings of Matthew, *The Martyrdom of Saint Matthew* and *The Inspiration of Saint Matthew*.

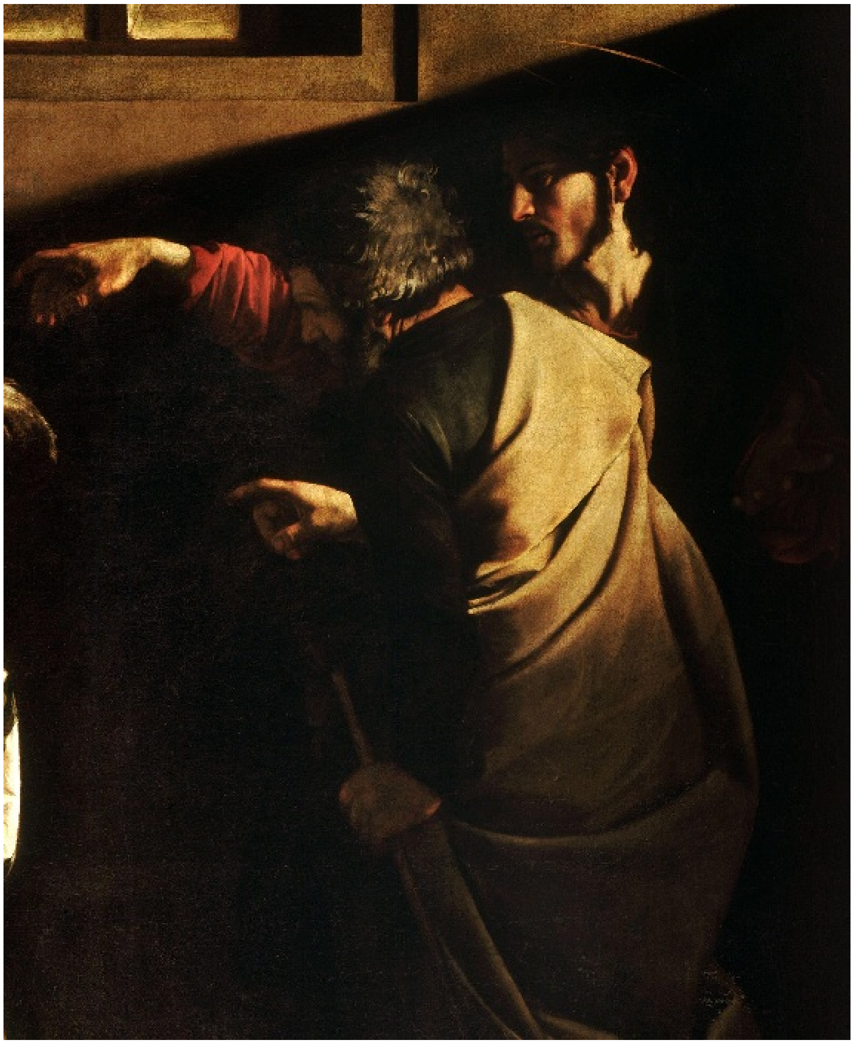
Over a decade before the painting was completed, Cardinal Matthieu Cointerel had left in his will funds and specific instructions for the decoration of a chapel based on themes related to his namesake, St. Matthew. The dome of the chapel was decorated with frescoes by the late Mannerist artist Cavalier D’Arpino, Caravaggio’s former employer and one of the most popular painters in Rome at the time. However, as D’Arpino was too busy with royal and papal patronage, Cardinal Francesco Del Monte, Caravaggio’s patron, intervened to obtain the young artist his first major church commission.

The painting portrays the story from the Gospel of Matthew (Matthew 9:9): “Jesus saw a man named Matthew at his seat in the custom house, and said to him, “Follow me”, and Matthew rose and followed Him.” Caravaggio depicts Matthew the tax collector sitting at a table with four other men. The artist has chosen the most dramatic moment of the story, when Christ and Saint Peter have entered the room, as Jesus points directly at Matthew. A beam of light illuminates the faces of the men at the table, who are looking in wonder at Christ.

There is some debate over which man in the picture is Saint Matthew, as the surprised gesture of the bearded man at the table is ambivalent. Most art historians now agree that Matthew is the bearded man, pointing at himself, as if to ask “Me?” in response to Christ’s summons. This theory is strengthened when taking into account the other two works by Caravaggio in this series. The bearded man who models as Saint Matthew appears in all three works, with him unequivocally playing the same role. Also, it appears that Caravaggio has portrayed a coin in the bearded man’s hat in the *Calling of Saint Matthew* to identify him as the well-known tax-collector. Nevertheless, a more recent interpretation proposes that the bearded man is in fact pointing at the young man at the end of the table, whose head is slumped. In this reading, the bearded man is asking “Him?” in response to Christ’s summons, and the painting is depicting the moment immediately before a much younger than expected Matthew raises his head to look at Christ. Other art historians describe the painting as deliberately ambiguous.

Caravaggio’s audience would have recognised the similarity between the gesture of Jesus as he points towards Matthew and the gesture of God as he awakens Adam in Michelangelo’s Sistine Chapel ceiling fresco. Following the line of Christ’s left arm, it seems that Matthew is being invited to follow him into the world at large. In many ways it is a composition of two parts, with Christ and Saint Peter forming one half on the right, both dressed in biblical robes, while Mark and his dubious friends form the second half, dressed in contemporary Roman costumes, in the worldly setting of an inn or what appears to be a gambling den . The light from Christ floods into the room illuminating the stunned Matthew and his associates, capturing the wonder of the moment of the Saint’s calling.





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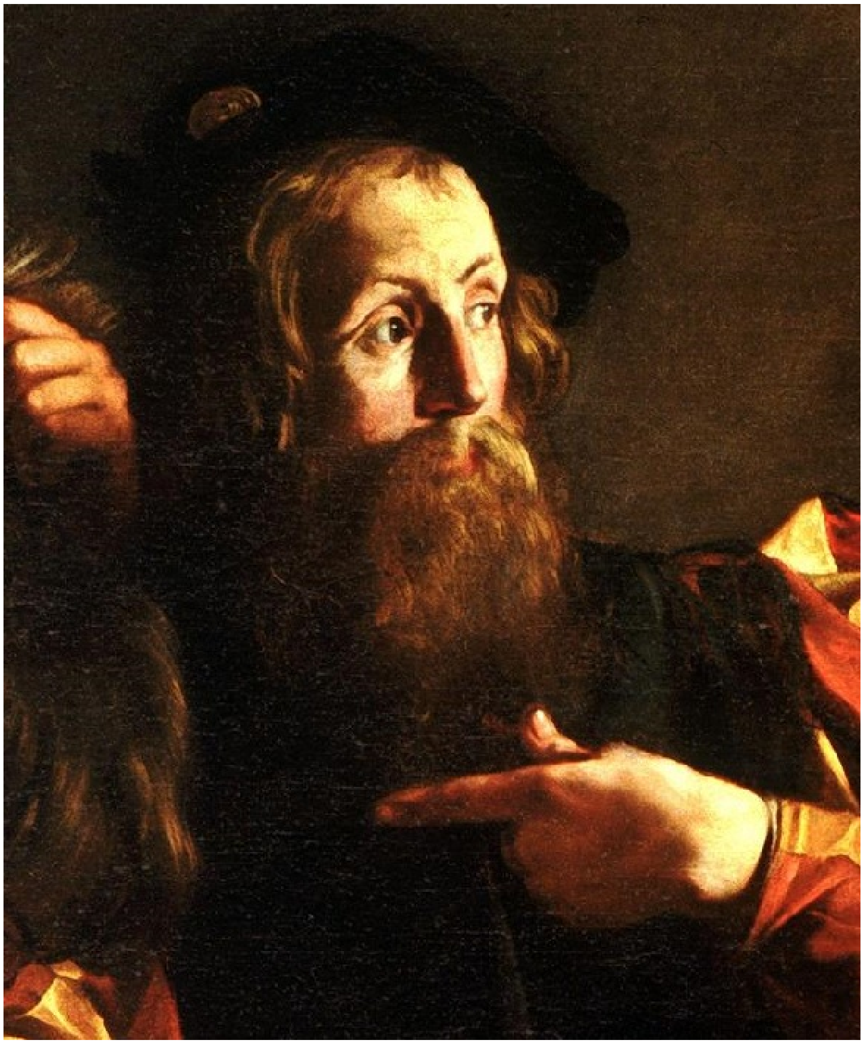

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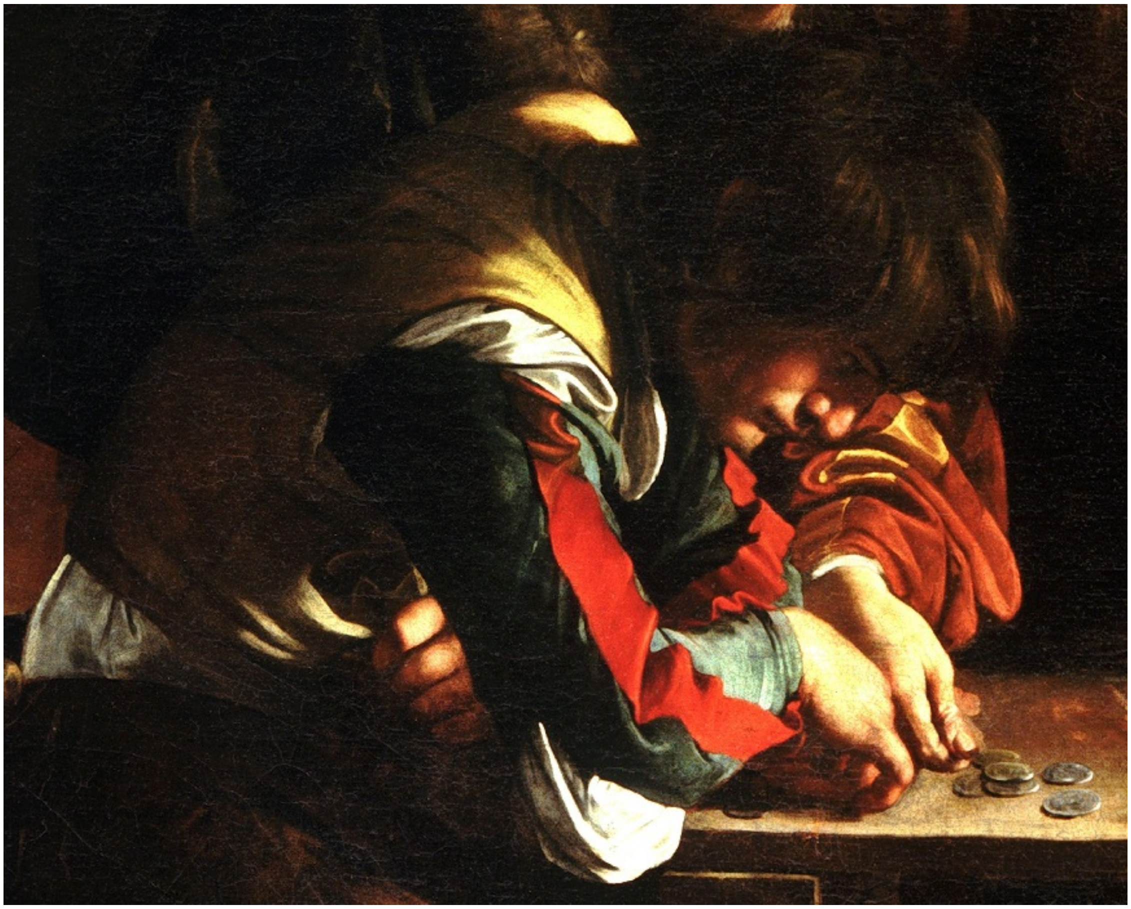

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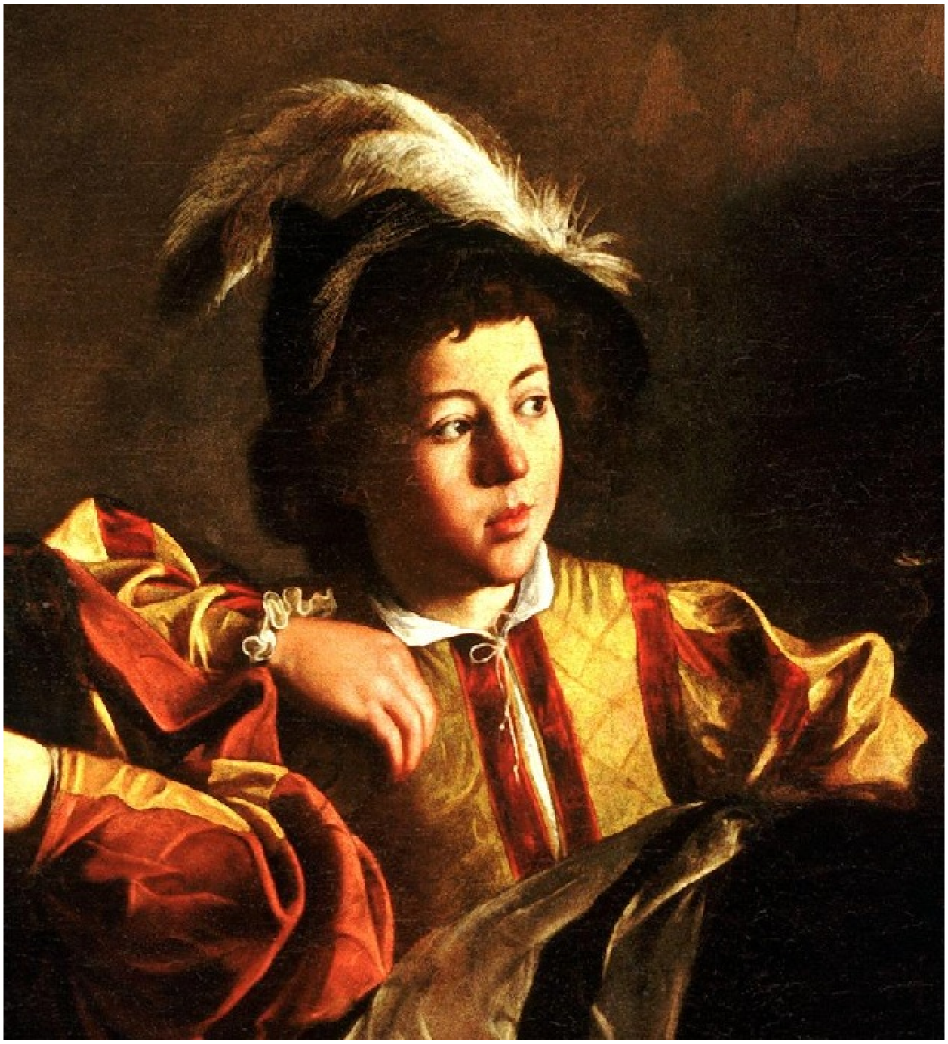

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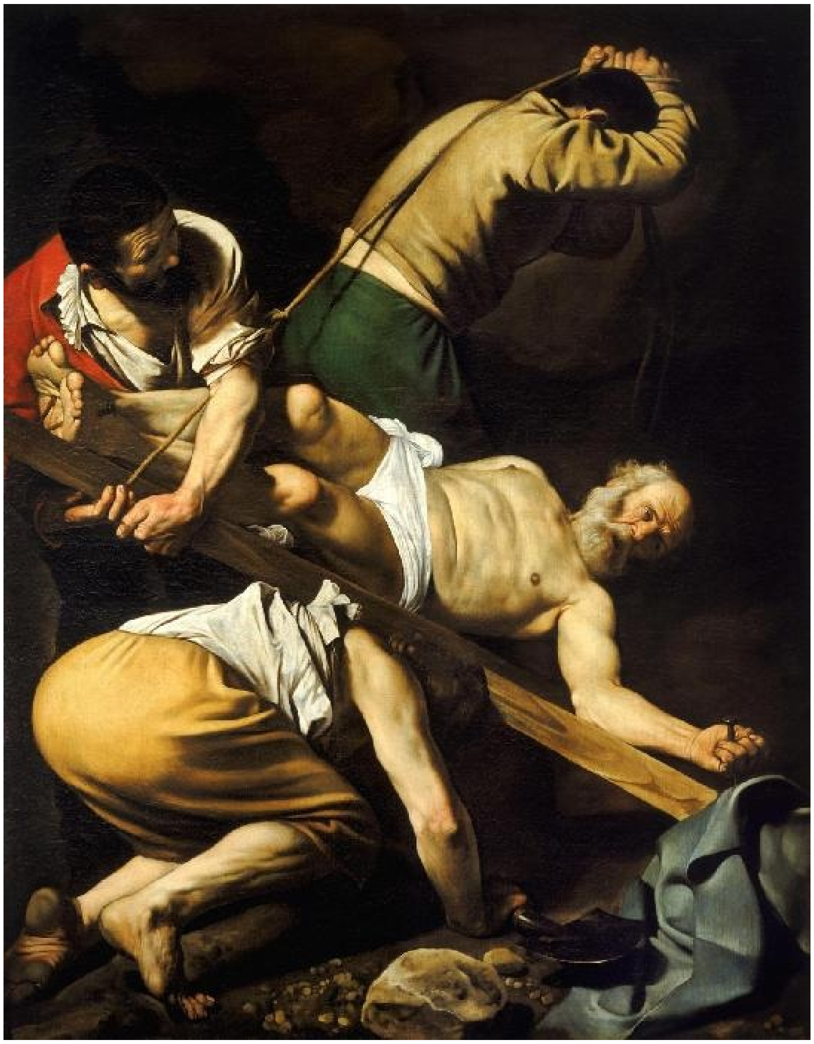
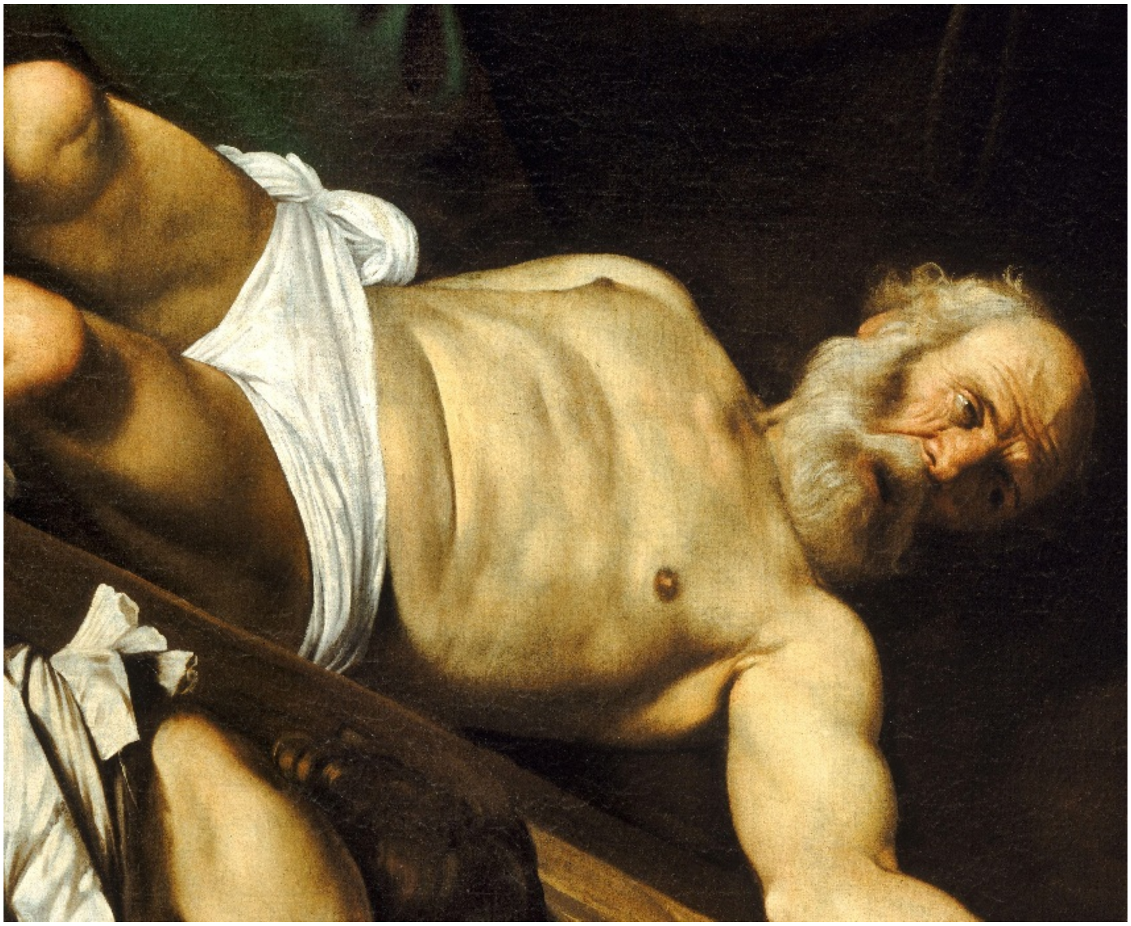
THE CRUCIFIXION OF SAINT PETER

This 1600 canvas was painted for the Cerasi Chapel of Santa Maria del Popolo in Rome, which also contains the other Caravaggio work *The Conversion of Saint Paul on the Road to Damascus*, completed the following year. *The Crucifixion of Saint Peter* depicts the martyrdom of Saint Peter, who had asked for his cross to be inverted so as not to imitate Christ, hence he is depicted upside down in the image. The large canvas portrays the Romans with their faces shielded, struggling to raise the cross of the elderly, but muscular apostle. Peter is heavier than his aged body would suggest, and the lifting of his body and cross requires the efforts of three men, as if the crime they are committing already weighs heavily upon them.

The two works by Caravaggio, as well as an altarpiece by Annibale Carracci, were commissioned in September 1600 by Monsignor Tiberio Cerasi, who died shortly afterwards. Caravaggio’s original versions of both paintings were rejected and they passed into the private collection of Cardinal Sannessio. Several modern scholars have since speculated that Sennassio may have taken advantage of Cerasi’s sudden death to seize the paintings at this time.

The two saints, Peter and Paul, together represent the foundations of the Catholic Church, Peter the rock upon which Christ declared his Church to be built and Paul who founded the seat of the church in Rome. Caravaggio’s paintings were therefore intended to symbolise Rome’s, and by extension Cerasi’s, devotion to the Princes of the Apostles in this church, which dominated the great piazza. Cerasi was keen to welcome pilgrims as they entered the city from the north and so he desired artworks that represented the great Counter-Reformation themes of conversion and martyrdom, serving as propaganda against the twin threats of backsliding and Protestantism.





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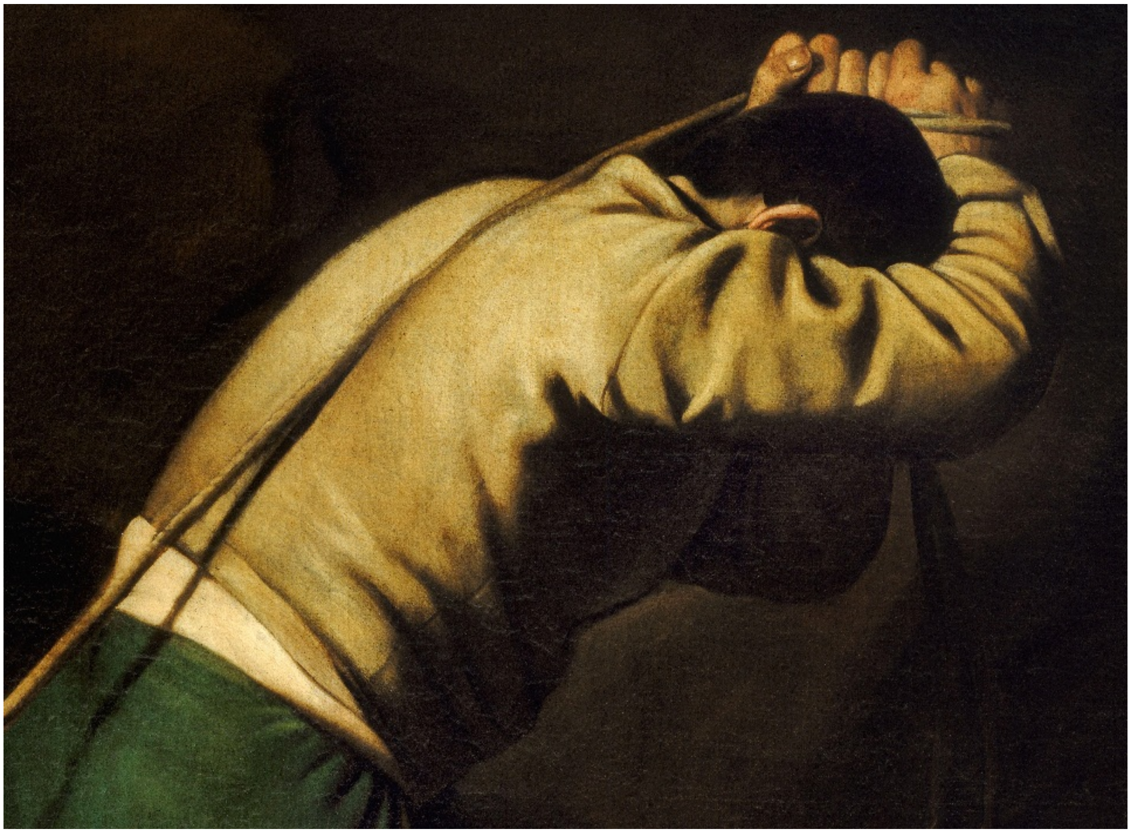

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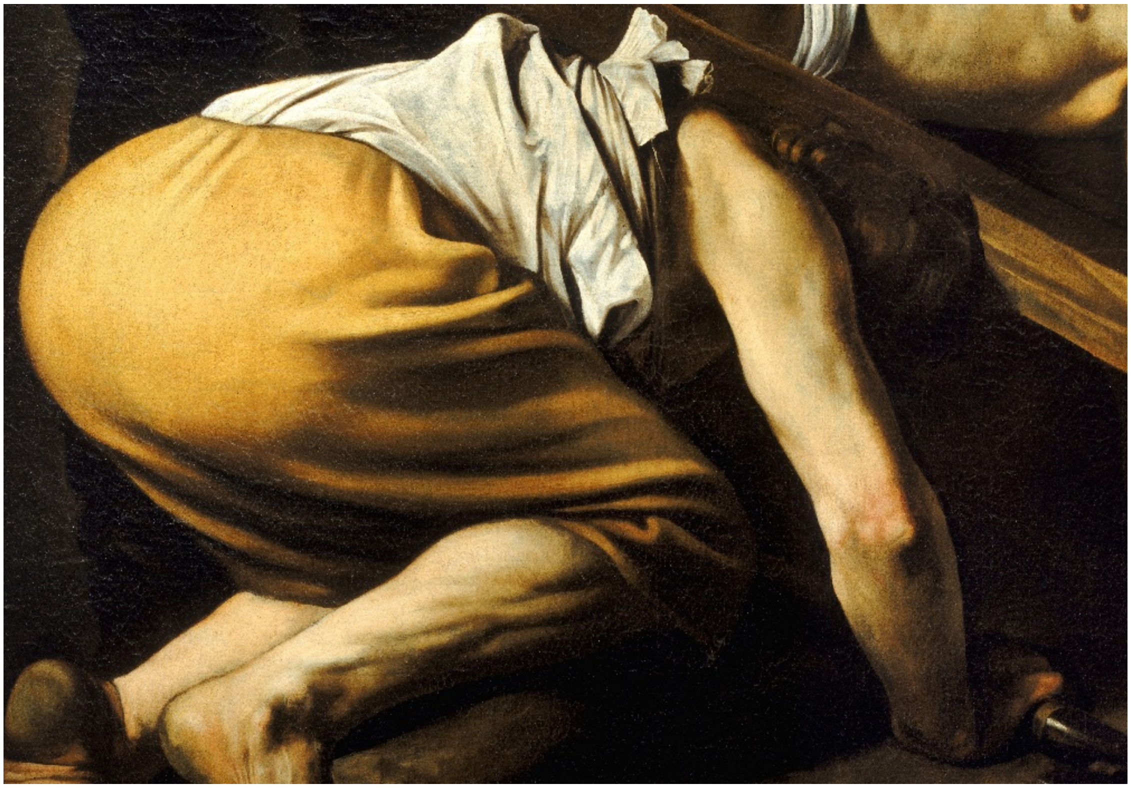

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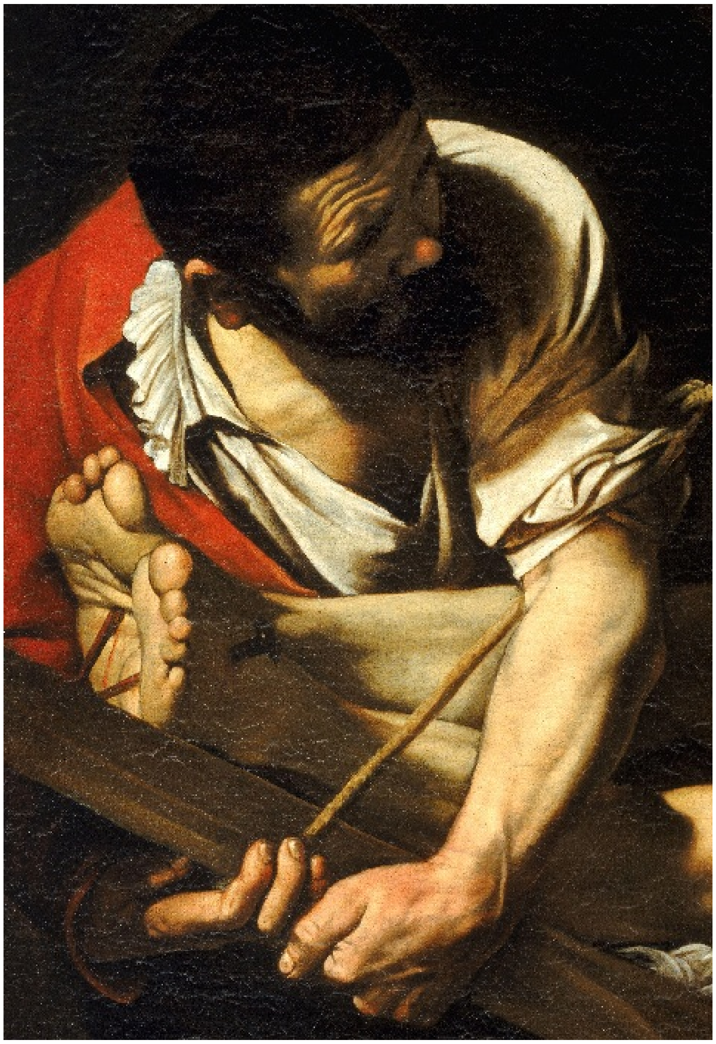

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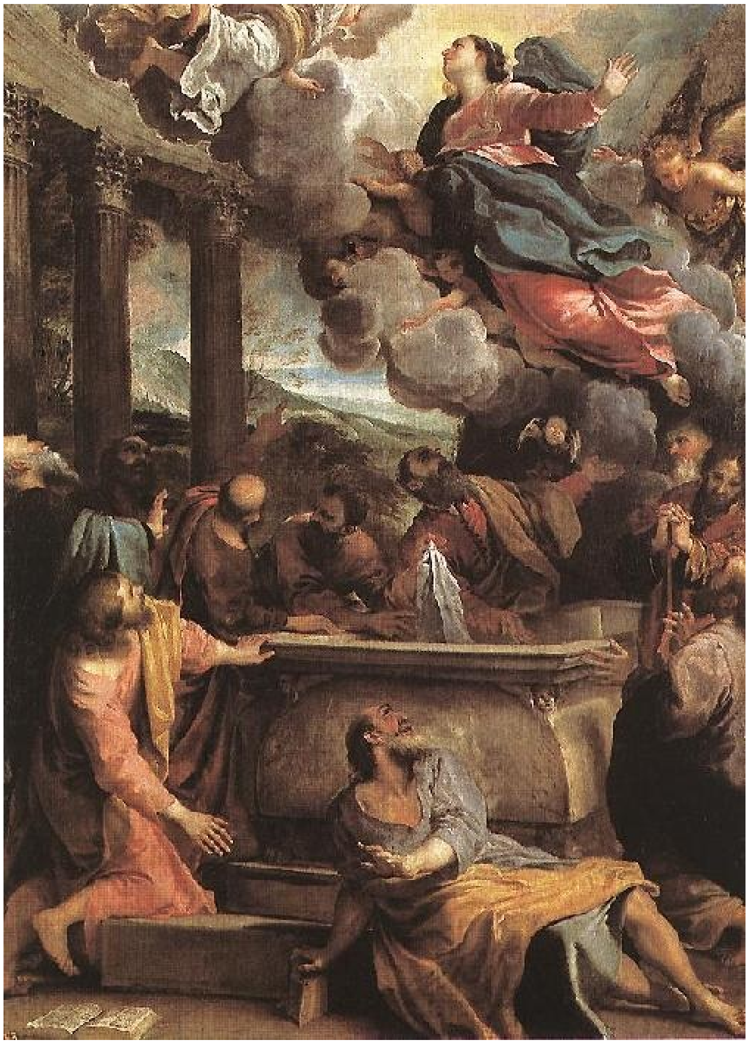
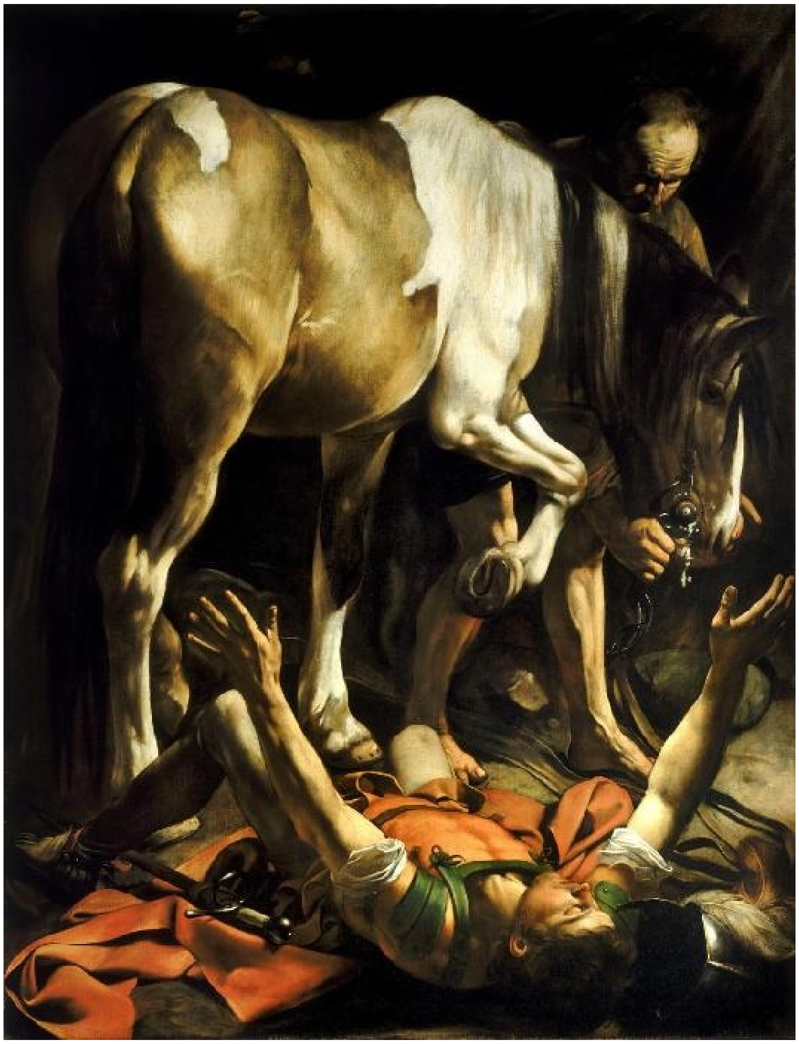


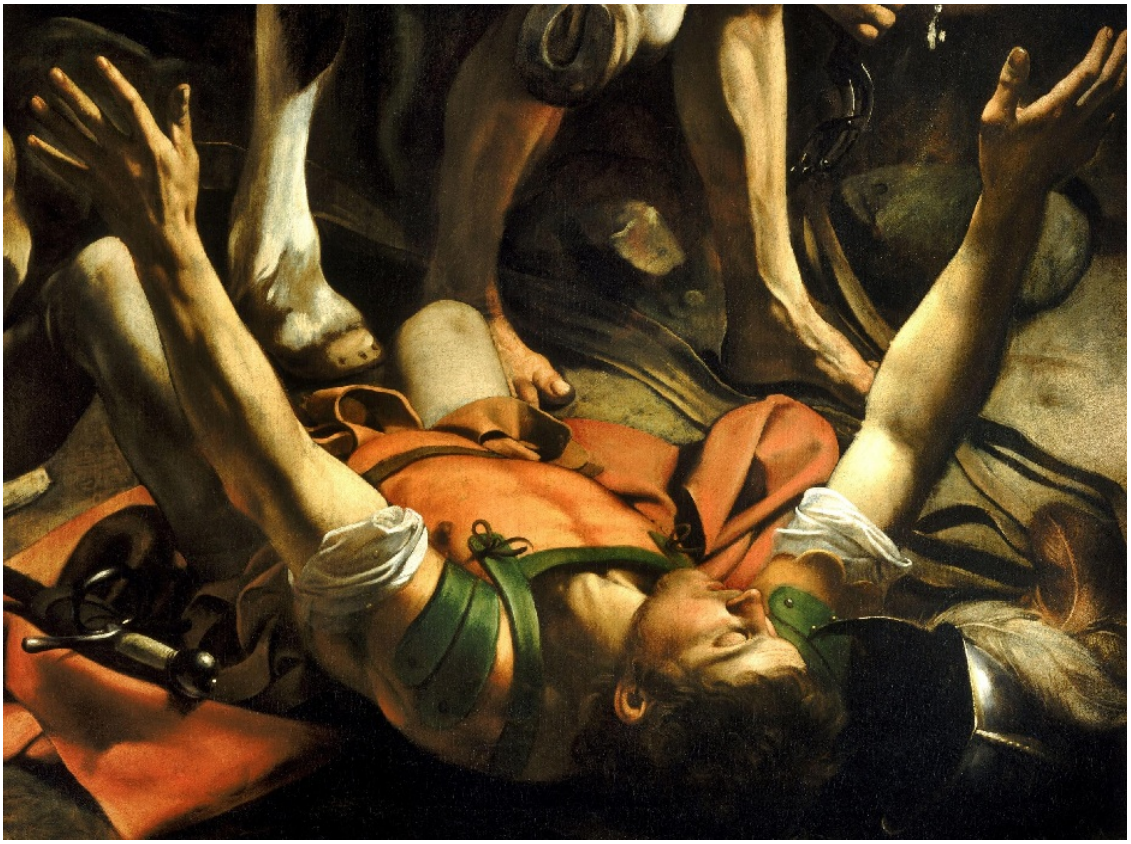
'Assumption of the Virgin' by Annibale Carracci, 1590

THE CONVERSION OF SAINT PAUL ON THE ROAD TO DAMASCUS

Completed in 1601 for the Cerasi Chapel of the church of Santa Maria del Popolo in Rome, this painting depicts the moment recounted in Chapter Nine of Acts of the Apostles when Saul, soon to be the apostle Paul, fell on the road to Damascus. According to the account, Paul, before his conversion, was a “zealous” Pharisee, who took part in persecuting the followers of Jesus, even participating in the stoning of Stephen. One day, on his famed journey to Damascus, he heard the Lord say ‘I am Jesus, whom you persecute, arise and go into the city’. After his conversion, Paul became an apostle, who taught the gospel of Christ across the world founded several churches in Asia Minor and Europe. Paul used his status as both a Jew and a Roman citizen to advantage in his ministry to both Jewish and Roman audiences.

Caravaggio’s first version of the subject of this painting is in the collection of Principe Guido Odescalchi and was completed in the previous year, displaying a much brighter and more Mannerist-style canvas, with an angel-sustained Jesus reaching downwards towards a blinded Paul. In the second rendering of *The Conversion of St. Paul*, Caravaggio focuses on St. Paul’s internal involvement with this moment of religious ecstasy, by creating a dark and mysterious background. Although the viewer does not see a heavenly apparition, the scene can be easily identified as St. Paul’s conversion because of the emotions, intensified by the lighting, experienced by the apostle. St. Paul is portrayed lying on the ground and appears to emit light from himself. As Paul is lying down, he is much smaller than the horse, which is also at the centre of the painting. The apostle’s body is foreshortened and is not facing the viewer, yet his presence is felt due to artist’s masterful handling of the foreshortening, as the body looms into the foreground. At the time of the painting’s composition, Caravaggio was in competition with Annibale Carracci, who was a painting an altarpiece in the same chapel. Amusingly, Caravaggio gives the back end of the horse a prominent place in *The Conversion of St. Paul*, as it seems to project out of the left side of the image, directly aimed at Carracci’s *Assumption of the Virgin Mary*, which was, and still remains today, immediately beside it.





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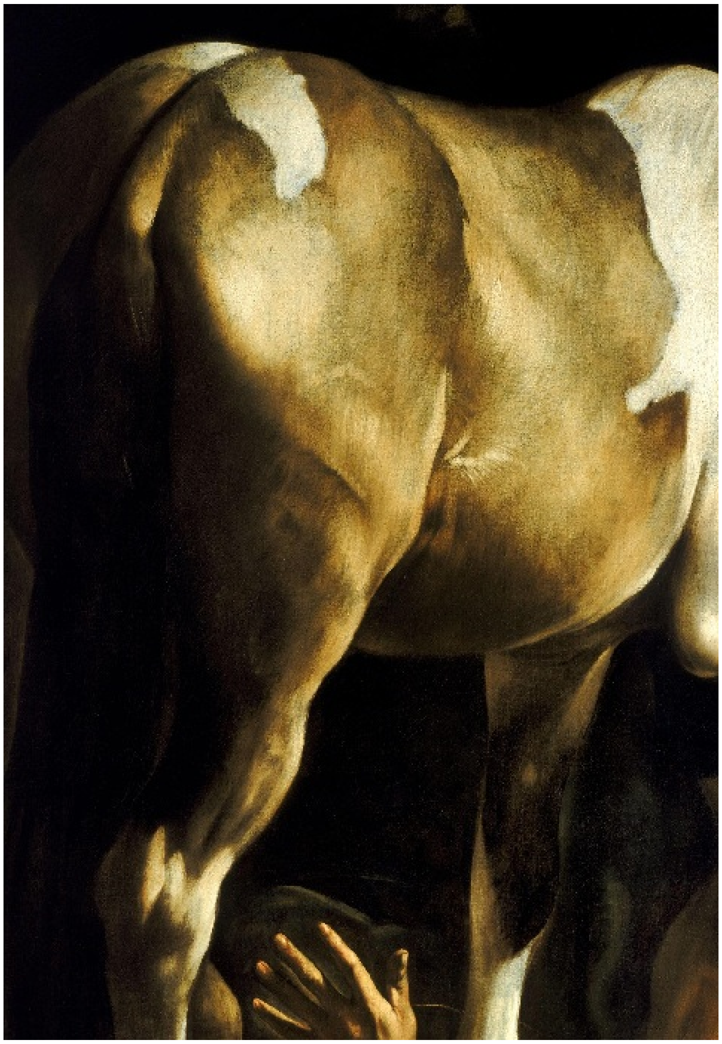

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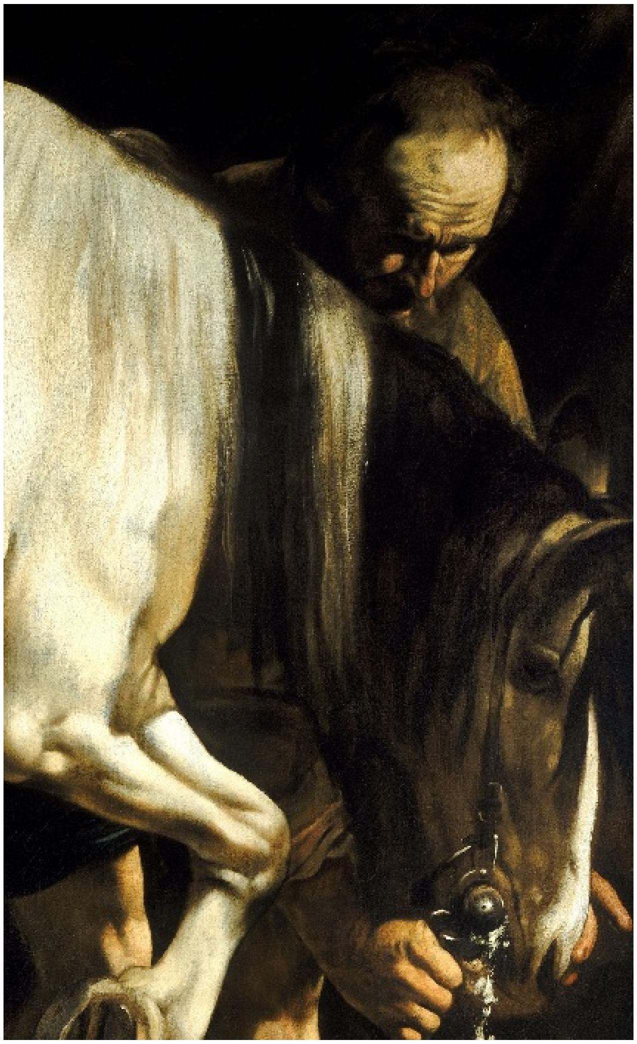

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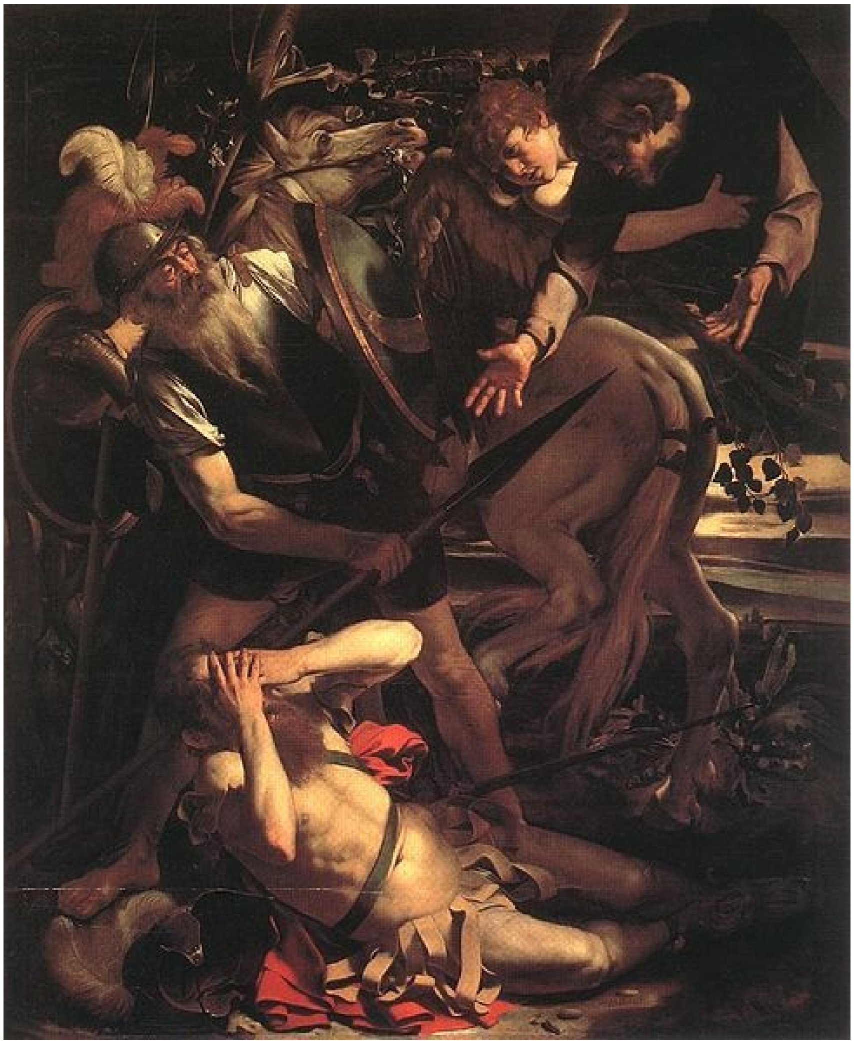
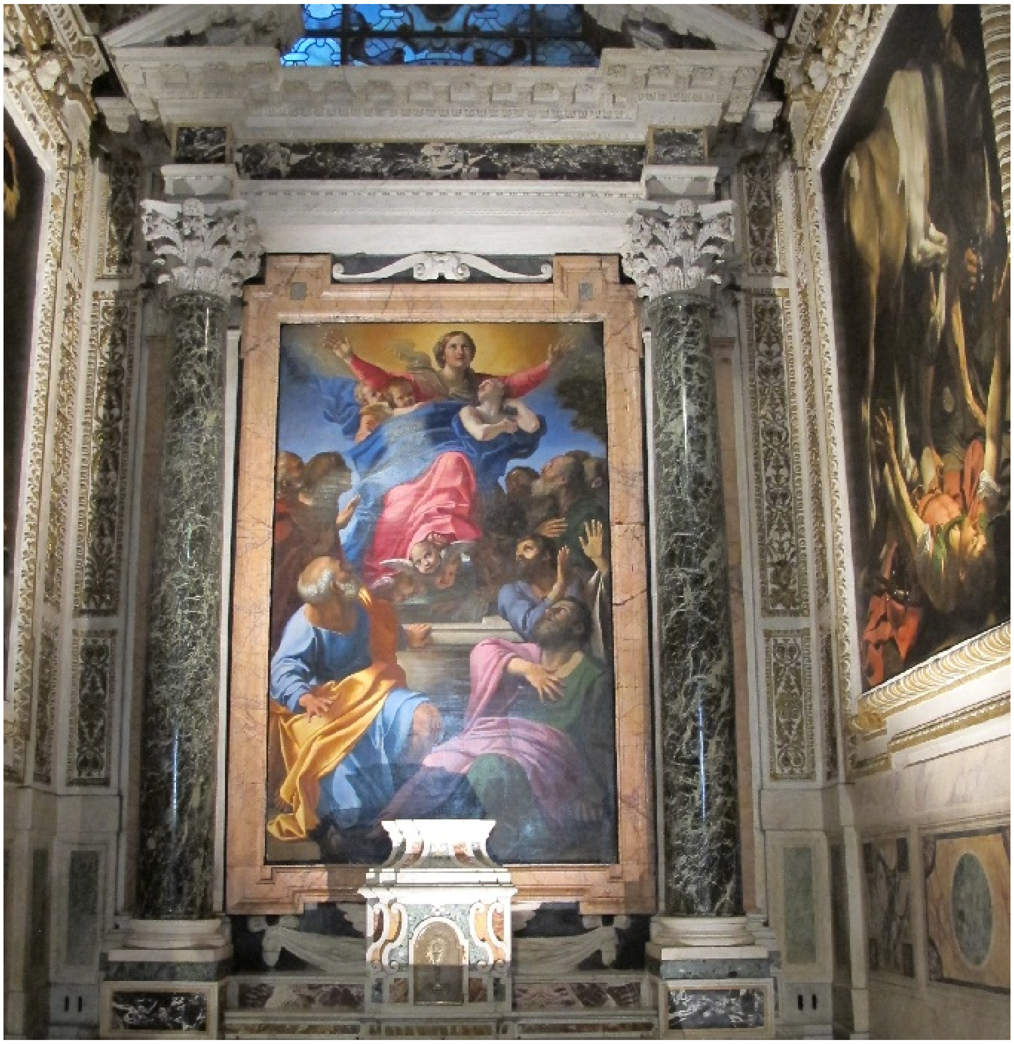


Caravaggio’s previous treatment of the same subject in 1600: ‘The Conversion of St. Paul’

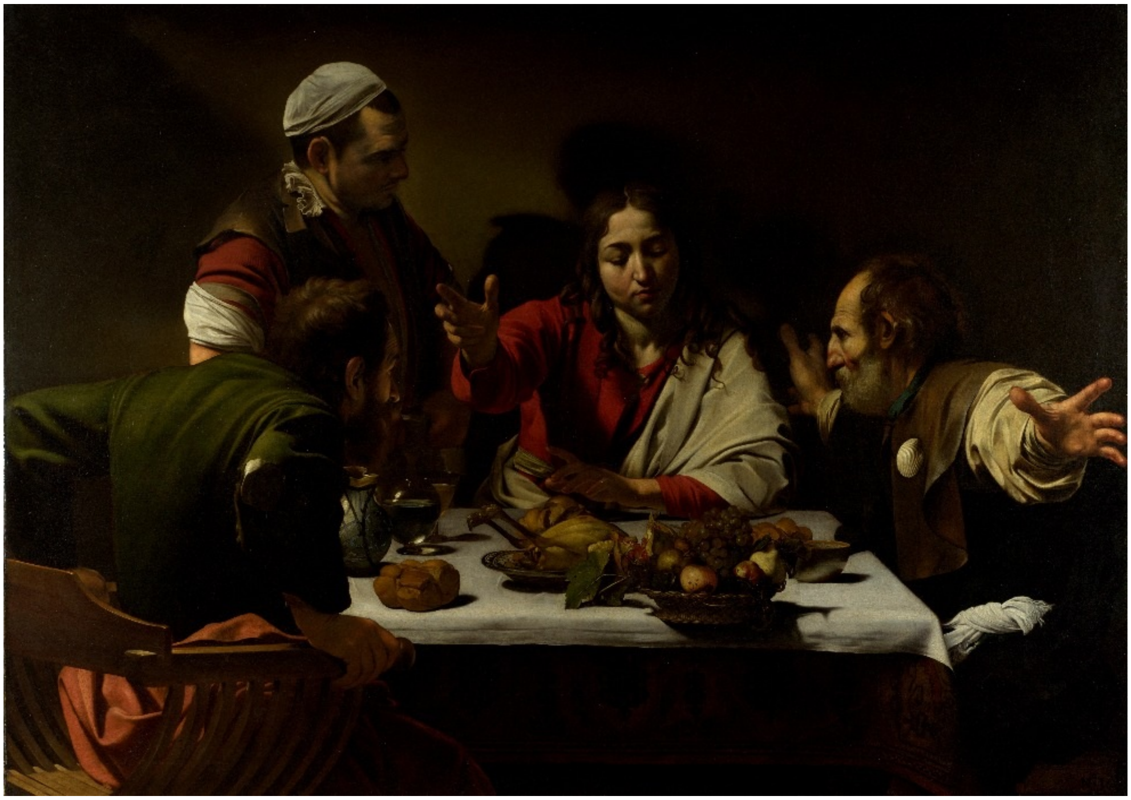


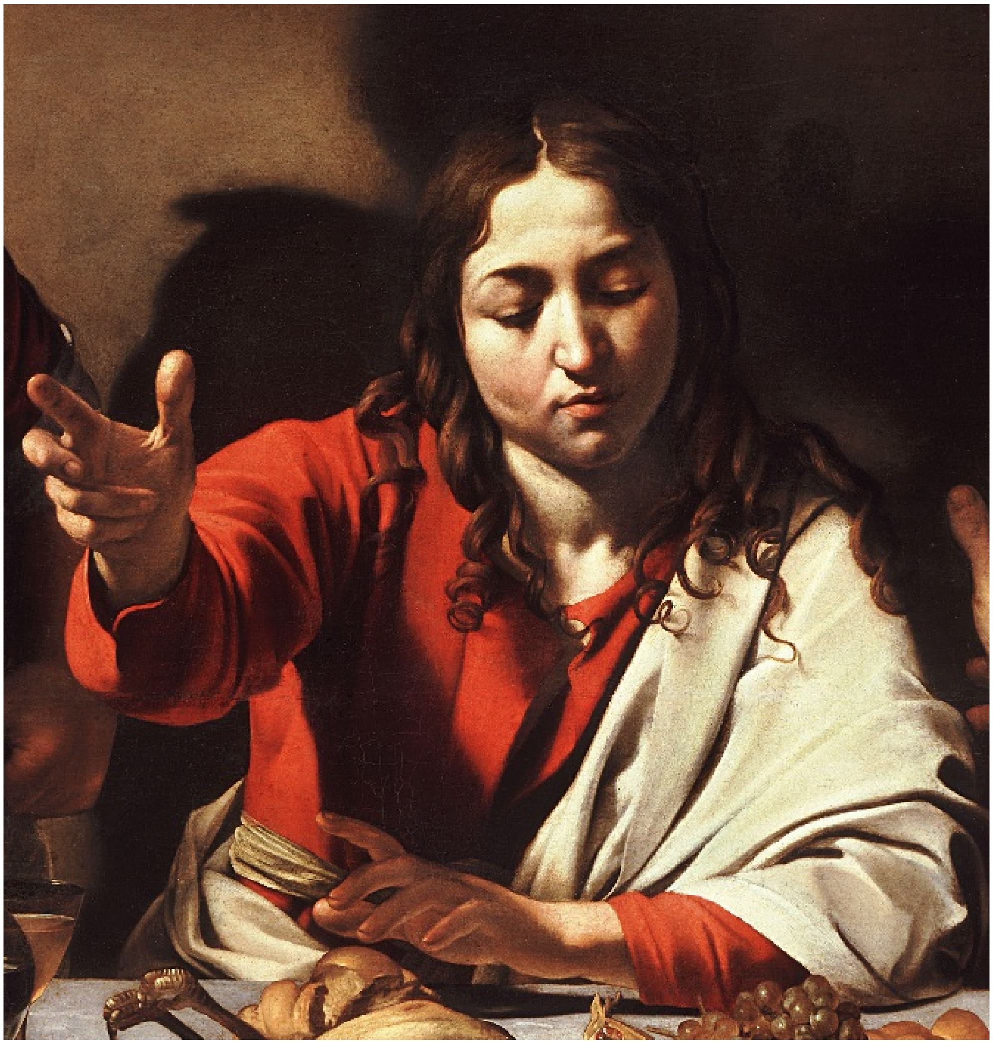
Inside the Cappella Cerasi chapel, demonstrating how the horse's backside points directly at Carracci's work

THE SUPPER AT EMMAUS

Originally commissioned and paid for by Ciriaco Mattei, the brother of cardinal Girolamo Mattei, *The Supper at Emmaus* depicts the moment when the resurrected Christ suddenly appears to his two disciples, Luke and Cleopas, in the town of Emmaus, shortly before vanishing from their sight, as told in the Gospel of Luke 24: 30-31. In this 1602 painting, Caravaggio depicts Cleopas as wearing the scallopshell of a pilgrim, whilst the other disciple wears torn clothes. The artist uses foreshortening to great effect with Cleopas' arm and hand, as they appear to point directly out of the painting, while the disciple gestures and speaks to Christ. The standing groom, with a smooth forehead and face in shadow, appears oblivious to the event. The table displays out a still-life meal, with Caravaggio's meticulous eye for detail being demonstrated once again. Playfully, a basket of food teeters over the edge, adding to the atmosphere of surprise felt by the apostles.

Caravaggio painted a later version of the same subject in 1606, in which the gestures of the figures are far more restrained, making the presence of Christ more important than the performance. This difference possibly reflects the circumstances of Caravaggio's life at that point, when he had fled Rome as an outlaw following the murder of Ranuccio Tomassoni. Therefore, in the intervening five years between the two versions of *The Supper at Emmaus,* Caravaggio had come to recognise the value of understatement in the composition of his works.





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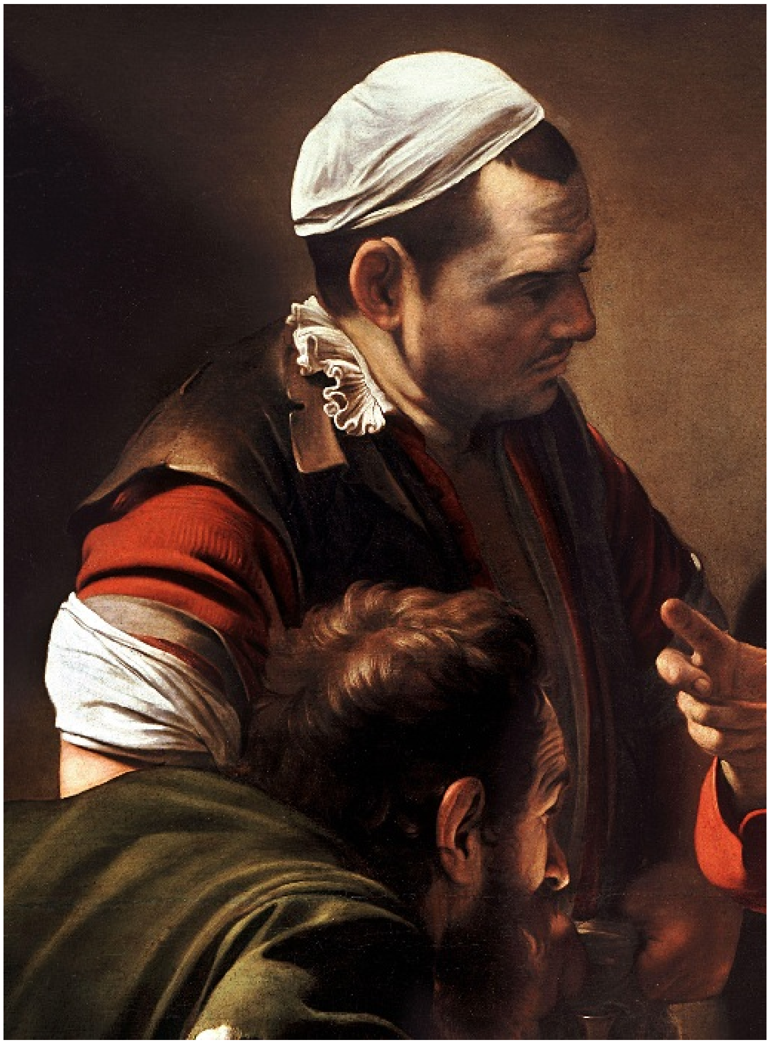

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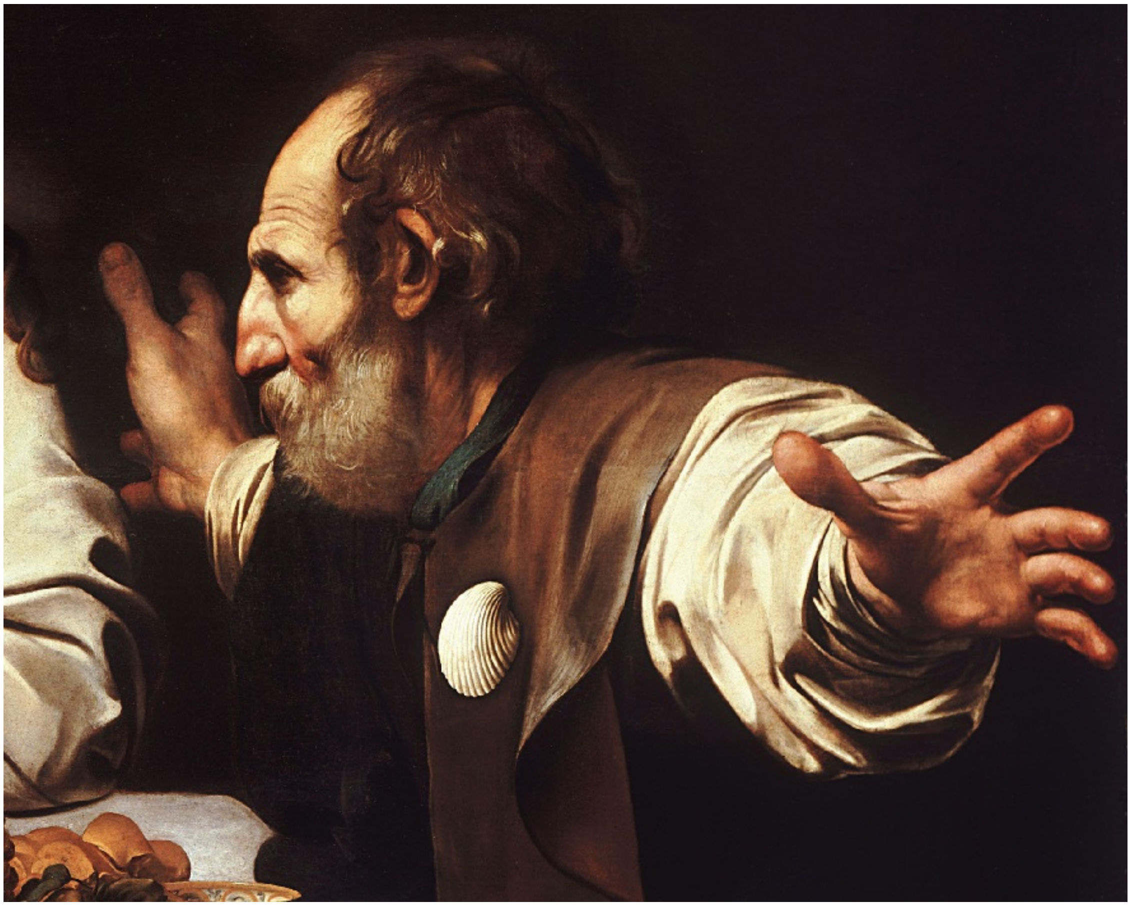

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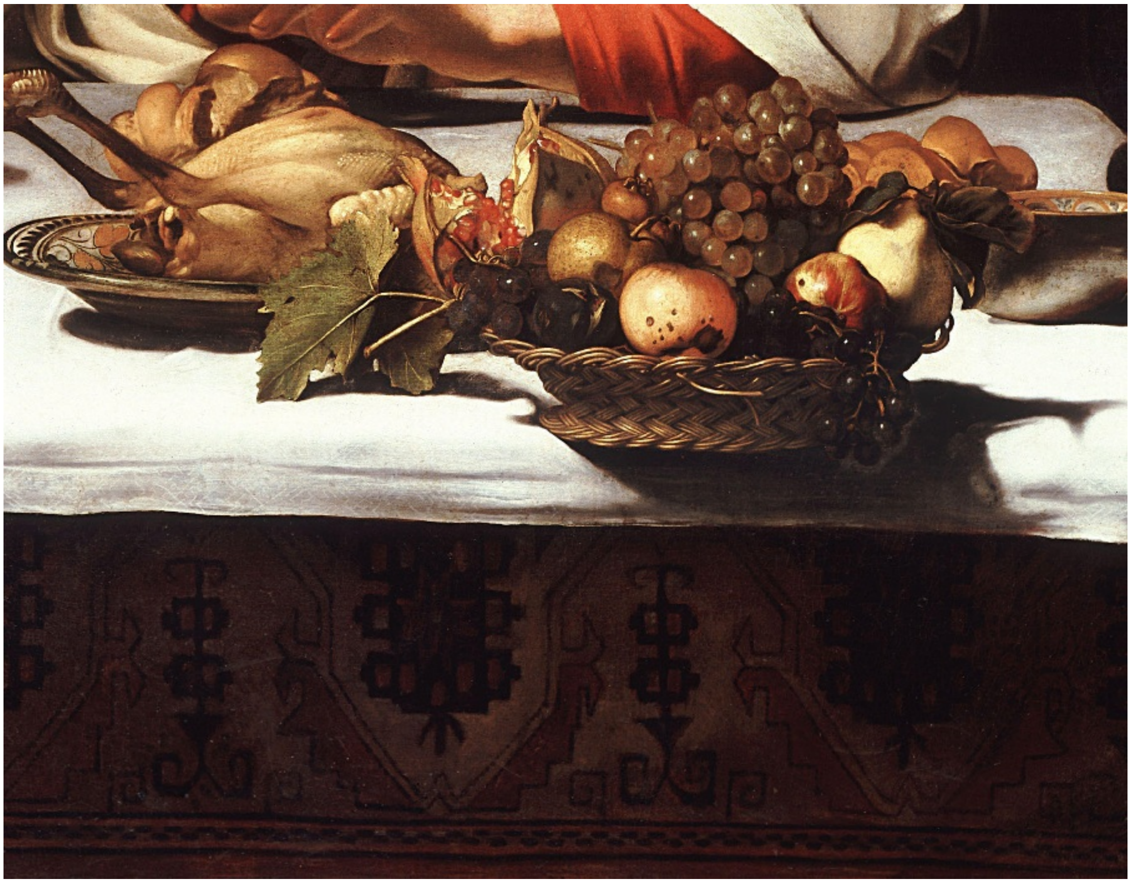

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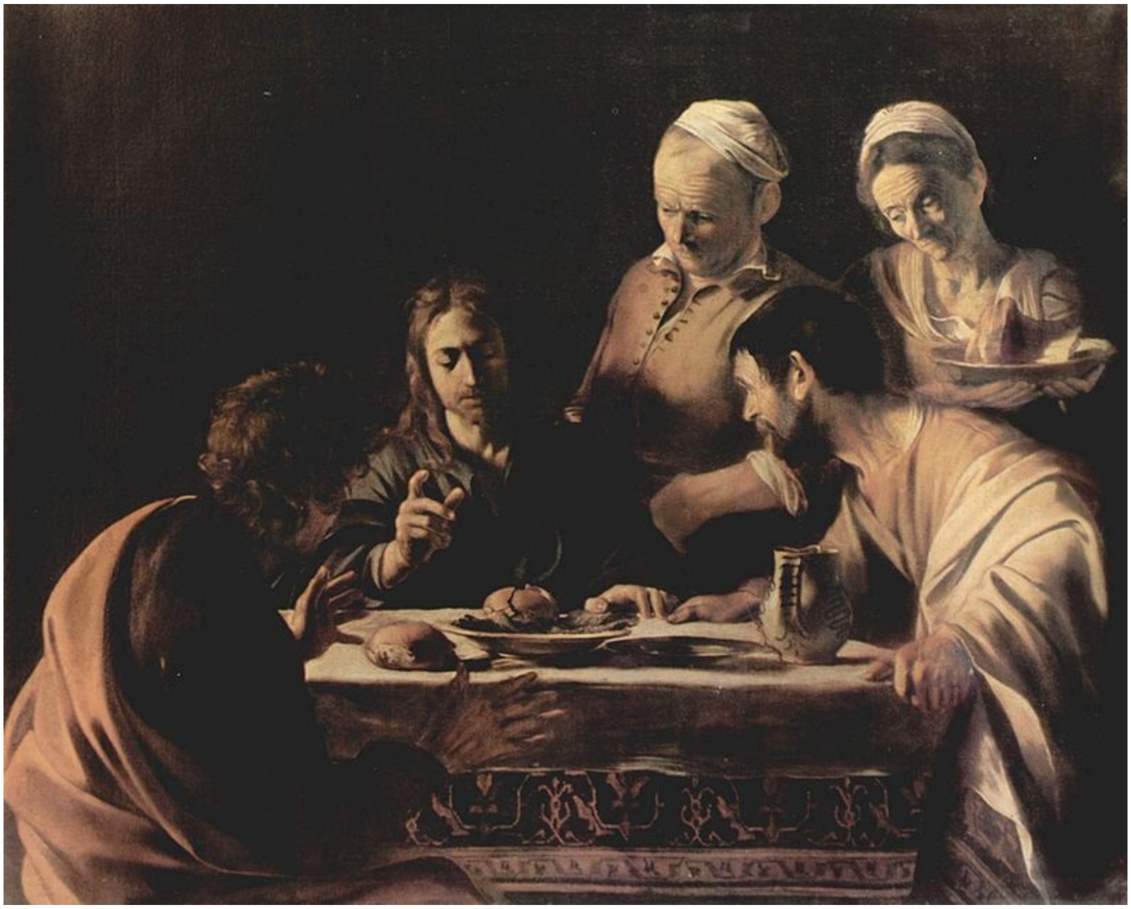


Supper at Emmaus (second version), 1606. Now housed in the Brera Fine Arts Academy, Milan.

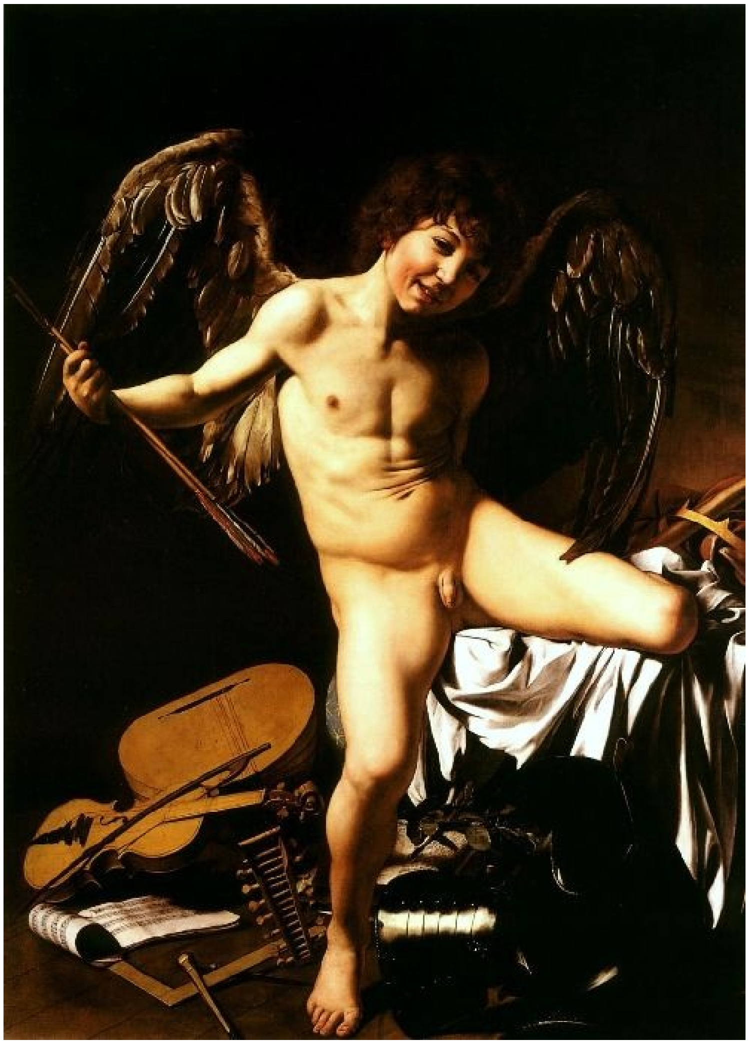
AMOR VICTORIOUS

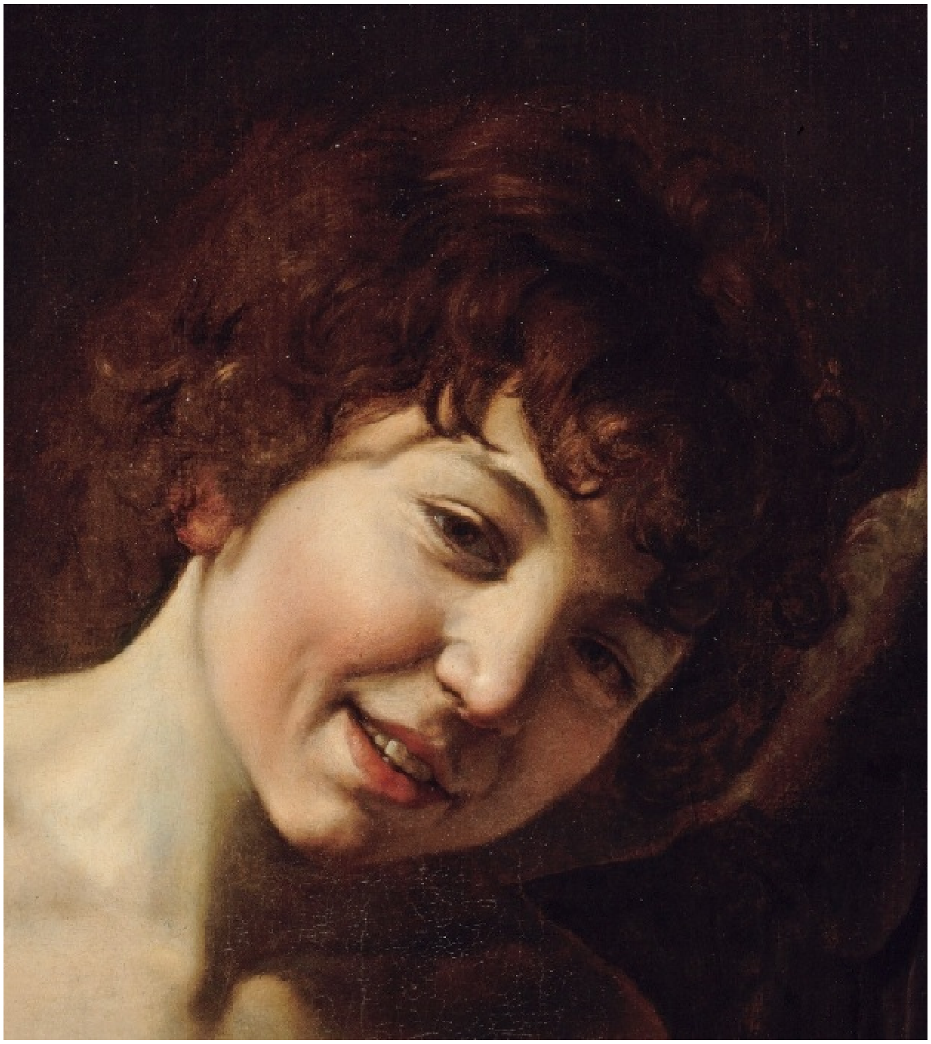
The 1602 canvas *Amor Victorious* portrays Amor, the Roman god of love, wearing dark eagle wings, half-sitting on or climbing down from what appears to be a table. Scattered around the composition are the emblems of all human endeavours: violin and lute, armour, coronet, square and compasses, pen and manuscript, bay leaves, and flower, tangled and trampled under Cupid’s foot. The painting illustrates the line from Virgil’s Eclogues X.69, Omnia vincit amor et nos cedamus amori (“Love conquers all; let us all yield to love!”). A musical manuscript on the floor shows a large “V”. It has been suggested that the picture makes a coded reference to the attainments of Marchese Vincenzo Giustiniani, whose Genoese family ruled Chios, until the island’s capture by the Turks in 1622, hence the cupid’s coronet. The cultivated Marchese also wrote about music and painting (as identified by the pen, manuscript and musical instruments), was constructing an imposing new palazzo (geometrical instruments), studied astronomy (astral sphere) and was praised for his military prowess (depicted by the armour). Therefore, the painting seems to suggest Vincenzo Conquers All. Giustiniani is said to have prized *Amor Victorious* above all other works in his collection.

Although the subject was common for the age, Caravaggio’s treatment is remarkable for the realism of his depiction of Cupid. Where other depictions, such as a contemporary *Sleeping Cupid* by Battistello Caracciolo, depict an idealised boy, Caravaggio’s Cupid is highly individual and not ‘perfectly’ beautiful – for example, he has crooked teeth and he appears more like a child you would meet in the street, rather than in a divine setting. Caravaggio’s work is a master class in ultra realistic delineation of the young male body, replicated with an almost photographic clarity. The image is enhanced with the artist’s telltale use of chiaroscuro lighting, as light floods in from the right, illuminating the youth’s body and the folds of the white garment behind him to great dramatic effect. The cupid’s left leg is bent back, as though he has just awoken and is about to stand up, giving a playful and more youthful appearance to his posture. Art historians have identified an undeniable resemblance to the earlier pose of Michelangelo’s sculpture *Victory*, which is likely to have inspired Caravaggio in his composition.

The painter Orazio Gentileschi lent Caravaggio the wings as props to be used in the painting, providing the precise dating of 1602-03 for the work. It was an immediate success in the circles of Rome’s intellectual and cultural elite. A popular poet immediately wrote three madrigals about the piece and another poet wrote a Latin epigram in which it was first coupled with the Virgilian *phrase Omnia Vincit Amor*, although this did not become its title until the critic Giovanni Pietro Bellori wrote his life of Caravaggio in 1672.

Shortly after the painting was completed, Cardinal Benedetto Giustiniani, Vincenzo’s brother and collaborator in the creation of the Giustiniani collection of contemporary art, commissioned a painting from the noted artist Giovanni Baglione. Baglione’s *Divine and Profane Love* depicted Divine Love separating a juvenile Cupid on the ground in the lower right corner (profane love) from a Lucifer in the left corner. Its style was very similar to Caravaggio’s *Amor Victorious* and he bitterly protested at what he saw as plagiarism. Taunted by one of Caravaggio’s friends, Baglione responded with a second version, in which the devil was given Caravaggio’s face. Thus commenced a long and vicious quarrel, which would have unforeseeable consequences for Caravaggio’s reputation decades after his death, when the unforgiving Baglione became his first biographer.





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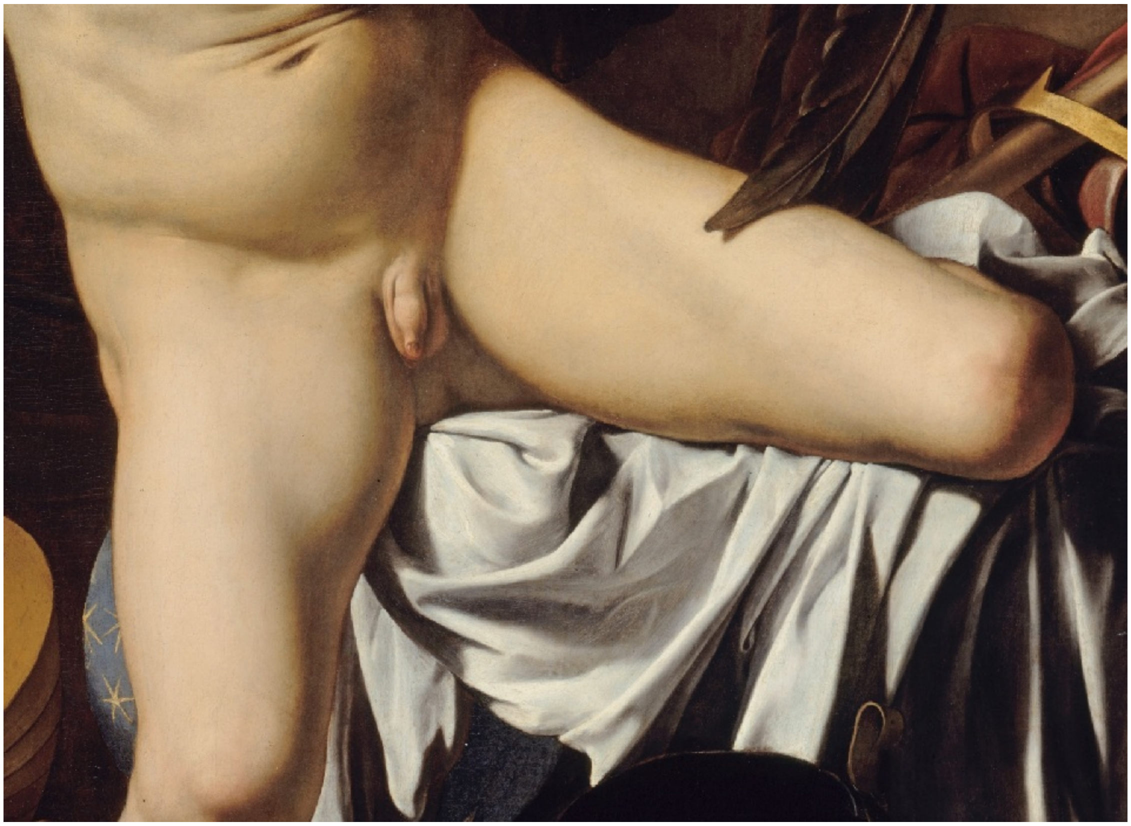

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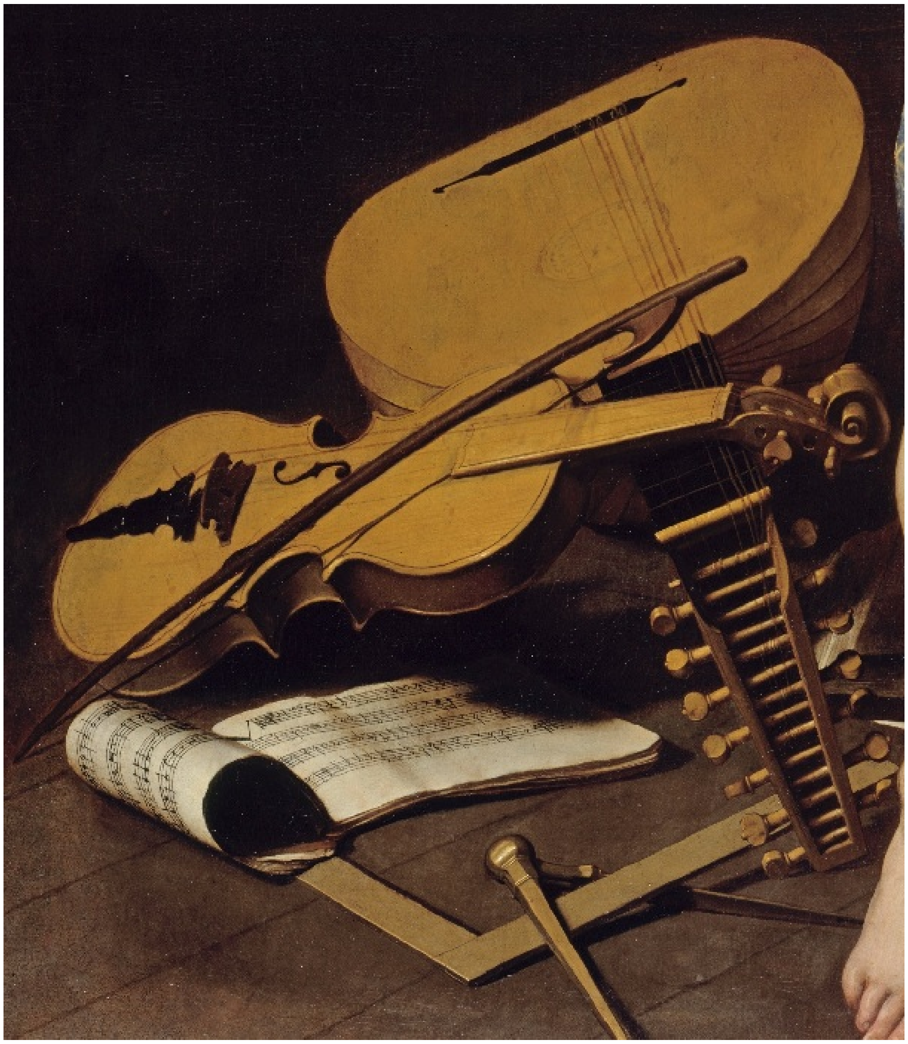

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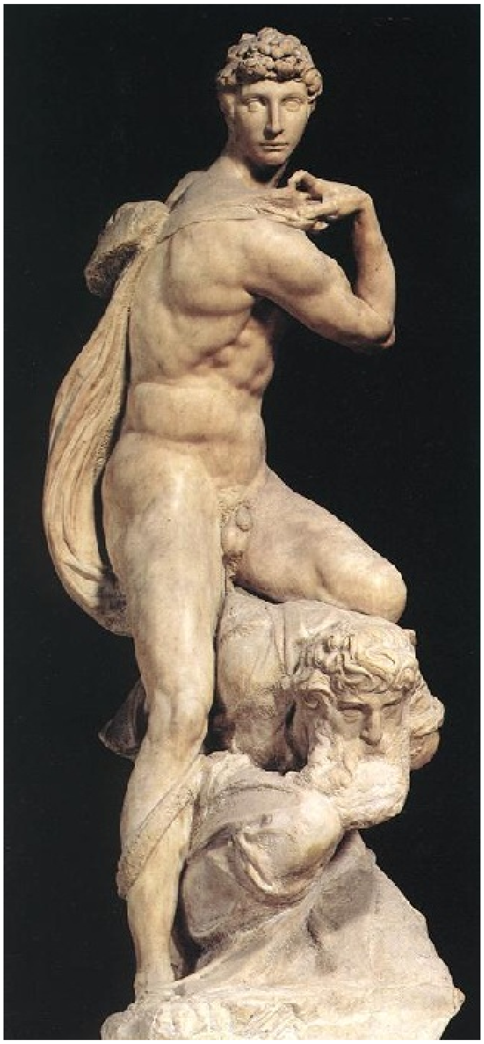
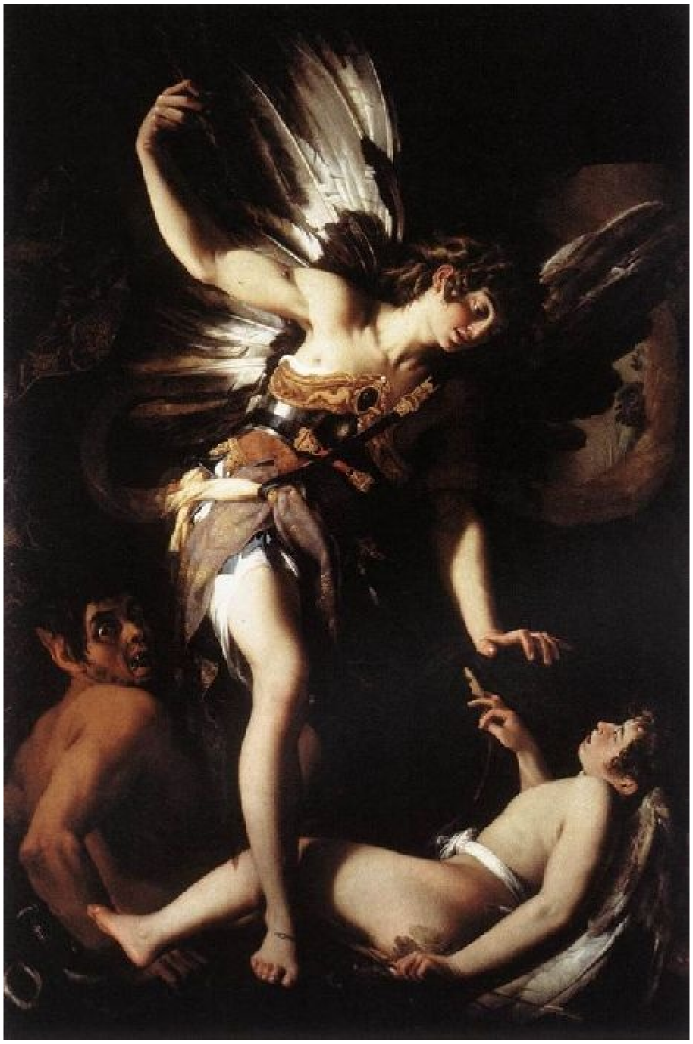


Michelangelo’s Victory, now in the Palazzo Vecchio



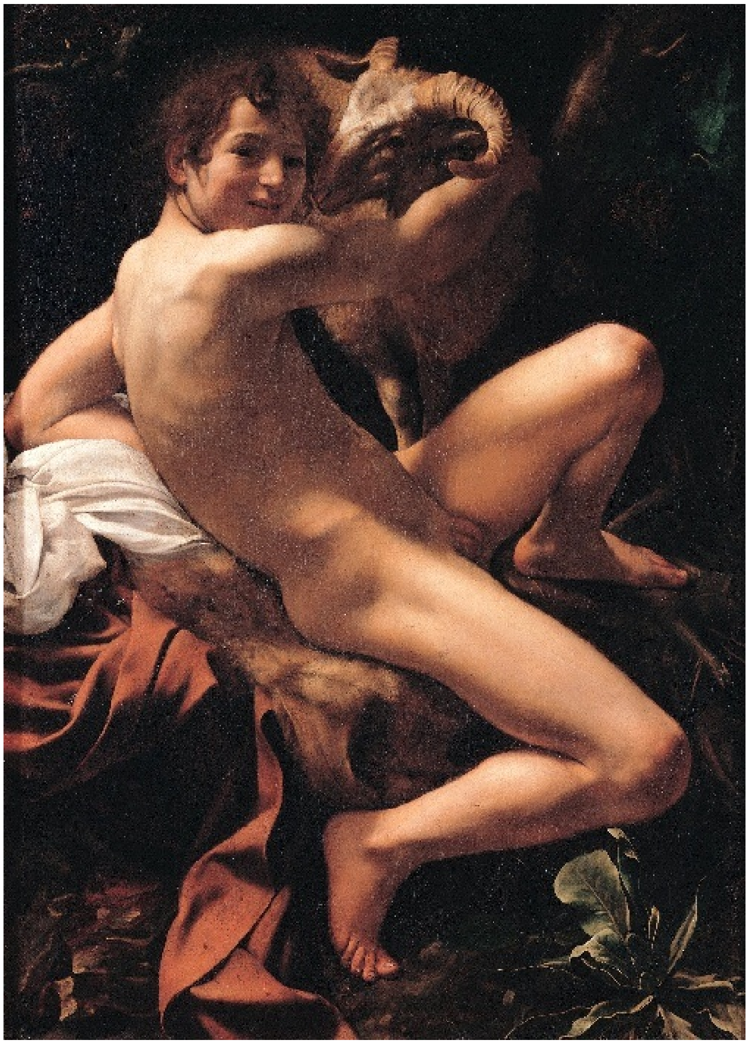
‘Sacred Love Versus Profane Love’ by Giovanni Baglione, 1602

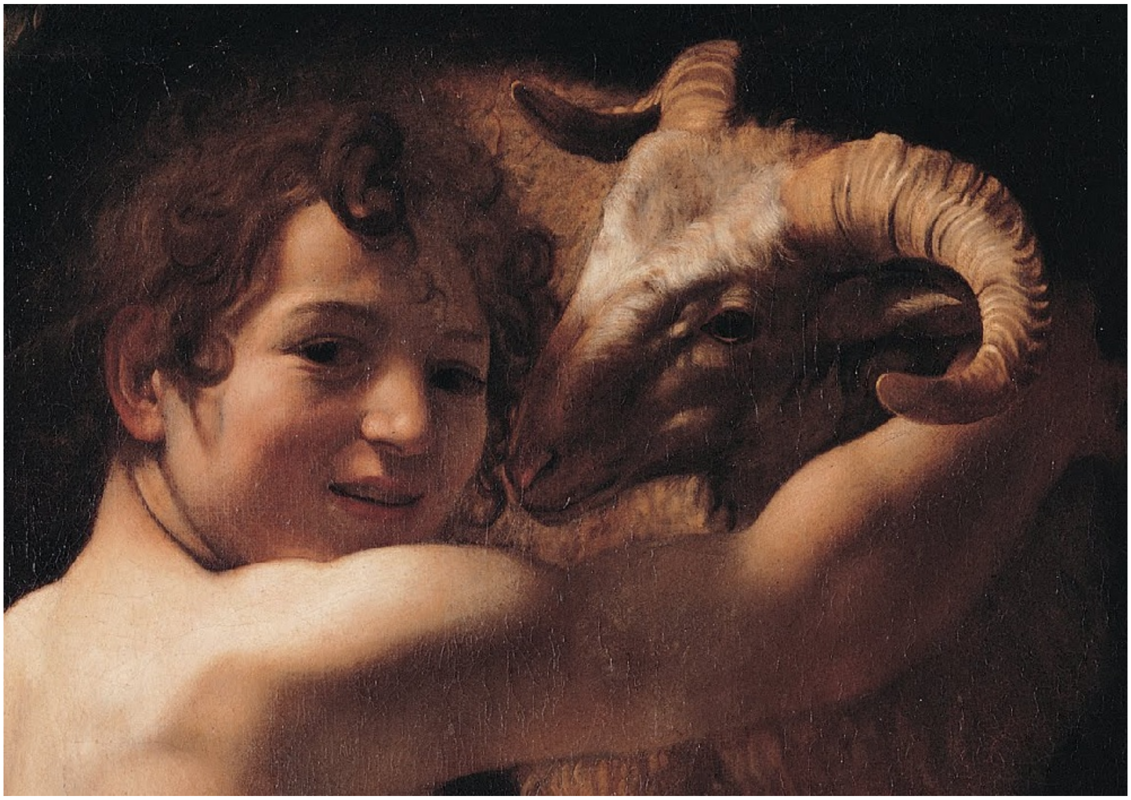
JOHN THE BAPTIST

John the Baptist, the cousin of Jesus Christ, was the subject of at least eight paintings by Caravaggio. For the 1602 *John the Baptist*, now housed in the Capitoline Museum in Rome, the same model was used as for the previous painting, *Amor Victorious*. Cecco, Caravaggio’s servant and possibly his pupil as well, has been tentatively identified as an artist active in Rome about 1610-1625, otherwise known only as Cecco del Caravaggio, who painted very much in Caravaggio’s style. The most striking feature of Amor was the young model’s evident glee in posing for the painting, so that it became rather more a portrait of Cecco than a depiction of a Roman god. The same sense of the real-life model overwhelming the supposed subject can also be detected in his posing as John the Baptist.

The youthful John is portrayed half-reclining, one arm around a ram’s neck, his head turned to the viewer with an impish grin. There is very little to signify that this is indeed the prophet — no customary cross, nor leather belt — just a scrap of camel’s skin lost in the voluminous folds of the red cloak and a rustic appearing ram, which is also unconventional, as John the Baptist’s animal was traditionally the lamb, marking his greeting of Christ as the ‘Lamb of God come to take away the sins of mankind’. The ram was often employed in art as a symbol of lust, implying a sacrifice to desire. Interestingly, the pose adopted by the model is a clear imitation of the posture adopted by one of Michelangelo’s famous ignudi on the ceiling of the Sistine Chapel, painted 1508-1512, once again underlining Caravaggio’s devotion to that artist. The role of these gigantic male nudes in Michelangelo’s depiction of the world before the Laws of Moses has always been unclear, with some art historians believing them to be angels, while others argue that they represent the Neo-Platonic ideal of human beauty; but for Caravaggio to pose his adolescent assistant as one of the Master’s dignified witnesses to the Creation was clearly a means of paying a humorous compliment to one of his greatest inspirations.

The composition proved immensely popular, with eleven known copies being made, including one, now housed in the Doria Pamphilj Gallery in Rome, recognised by scholars as being by Caravaggio’s own hand.





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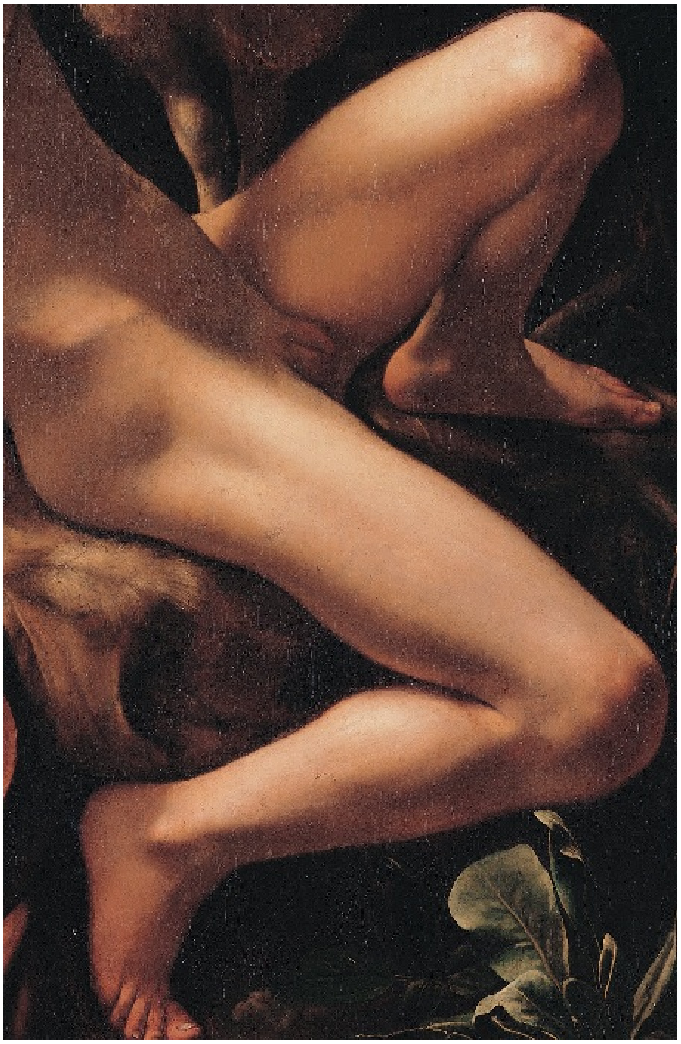

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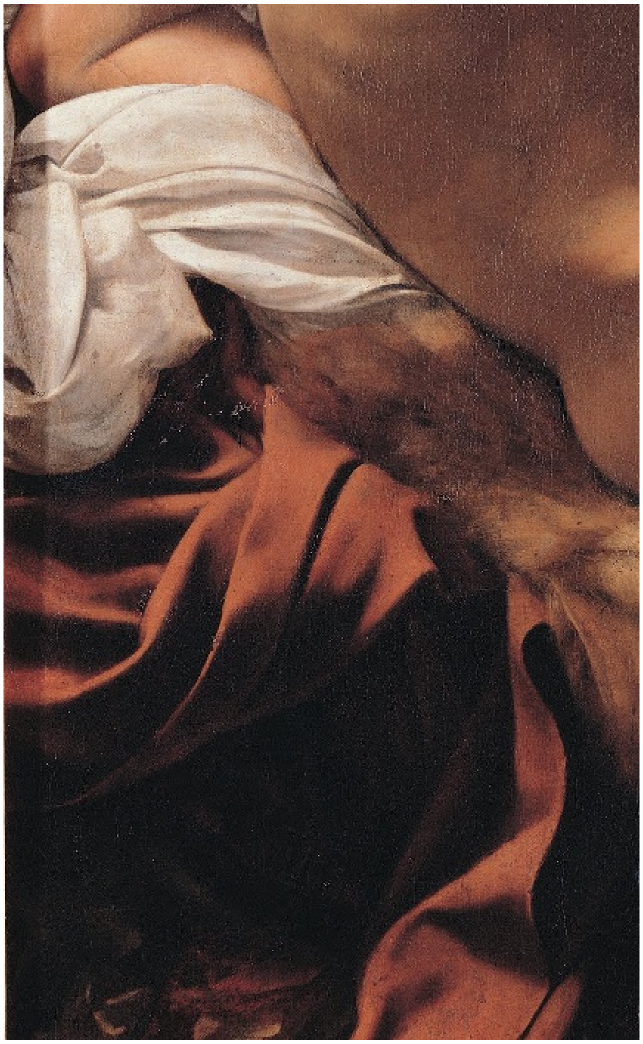

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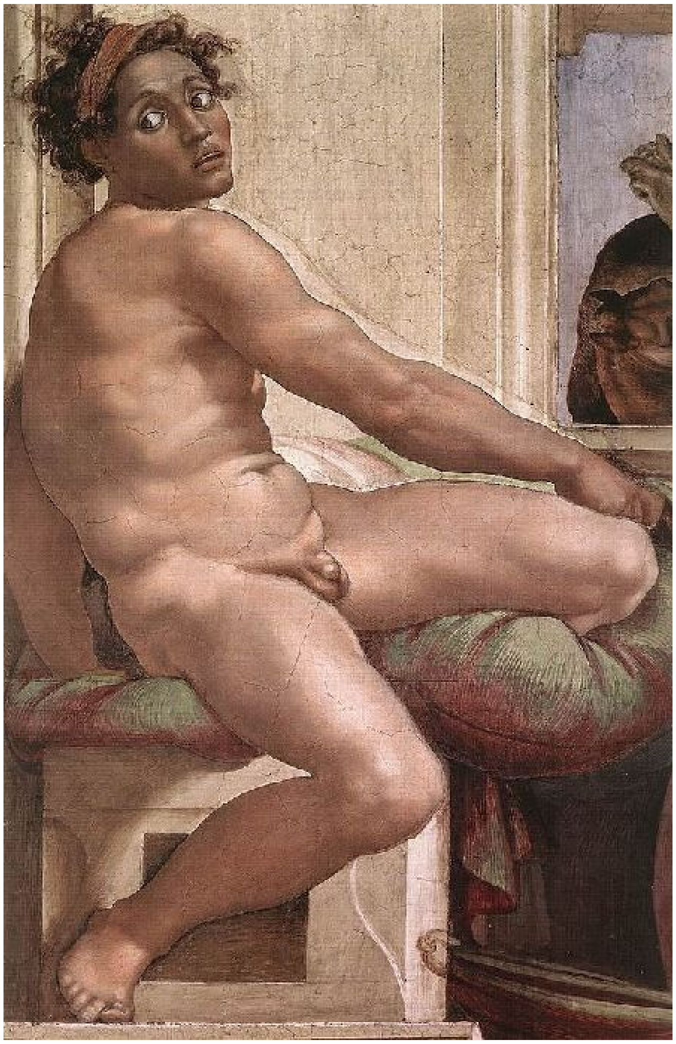
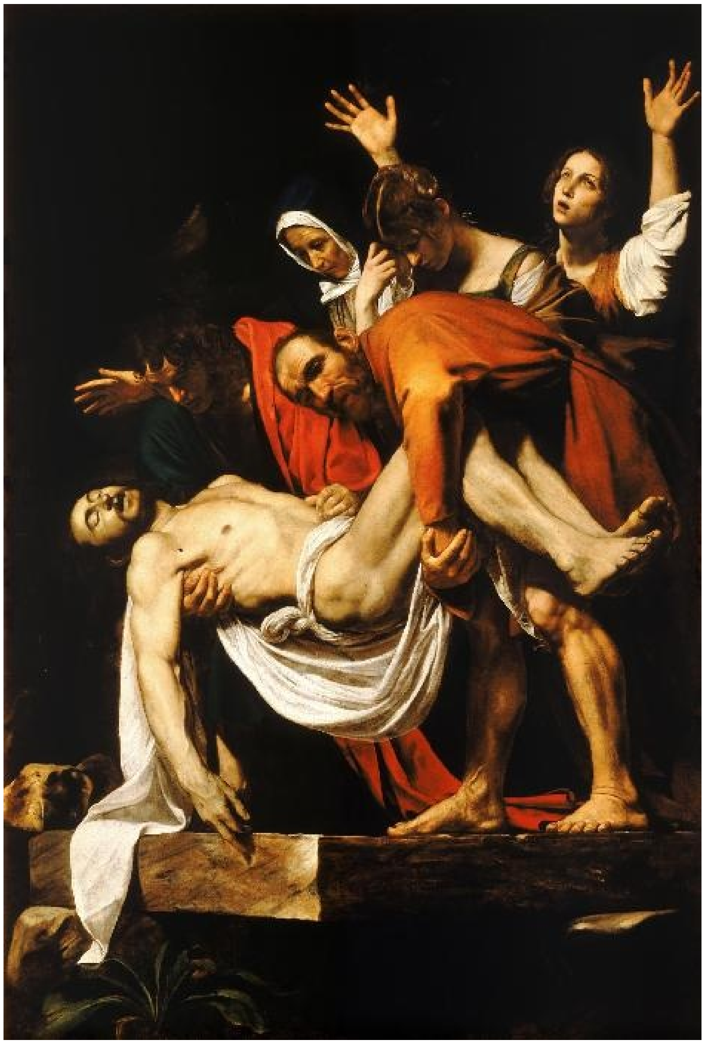


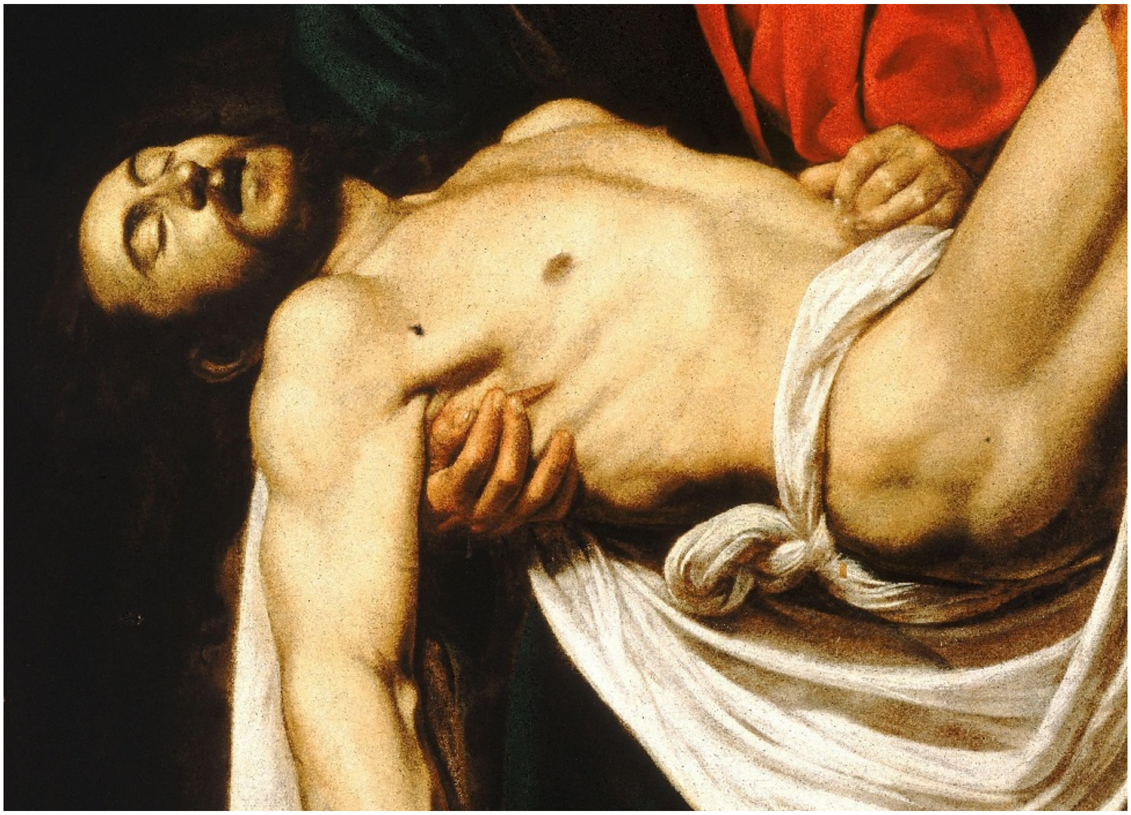
Ignudo by Michelangelo, c. 1508-1512. Sistine Chapel, Rome — demonstrating how Caravaggio was inspired in the composition of his 'John the Baptist'.

ENTOMBMENT

Completed in 1603 for Santa Maria in Vallicella, a church built for the Oratory of Saint Philip Neri, this painting was originally commissioned by Alessandro Vittrice in 1601 and is now among the treasures of the Vatican Pinacoteca. It is a revolutionary work for Caravaggio's time, detailing a highly naturalistic reconstruction of a gospel event, which even Caravaggio's great enemy Baglione admired. *The Entombment of Christ* presents a diagonal cascade of mourners and cadaver-bearers, descending to the dead Christ and the bare stone in a scene of sombre mourning. The misery felt by the grieving Mary Magdalene is effectively conveyed by the posture of her upraised arms and the pained expression on her face.

Tradition usually dictated that the Virgin Mary should be depicted as eternally young, but here Caravaggio paints the Virgin as an old woman. The figure of the Virgin Mary is also partially obscured; we see her in the black robe and her arms are held out to her side, imitating the line of the stone they stand upon. Her right hand hovers above Christ's head as if she is reaching out to touch her son. To emphasise the dead Christ's inability to feel pain, a hand from one of his bearers enters the wound at his side. His body is one of a muscled, veined, thick-limbed labourer, rather than the usual, bony-thin depiction.





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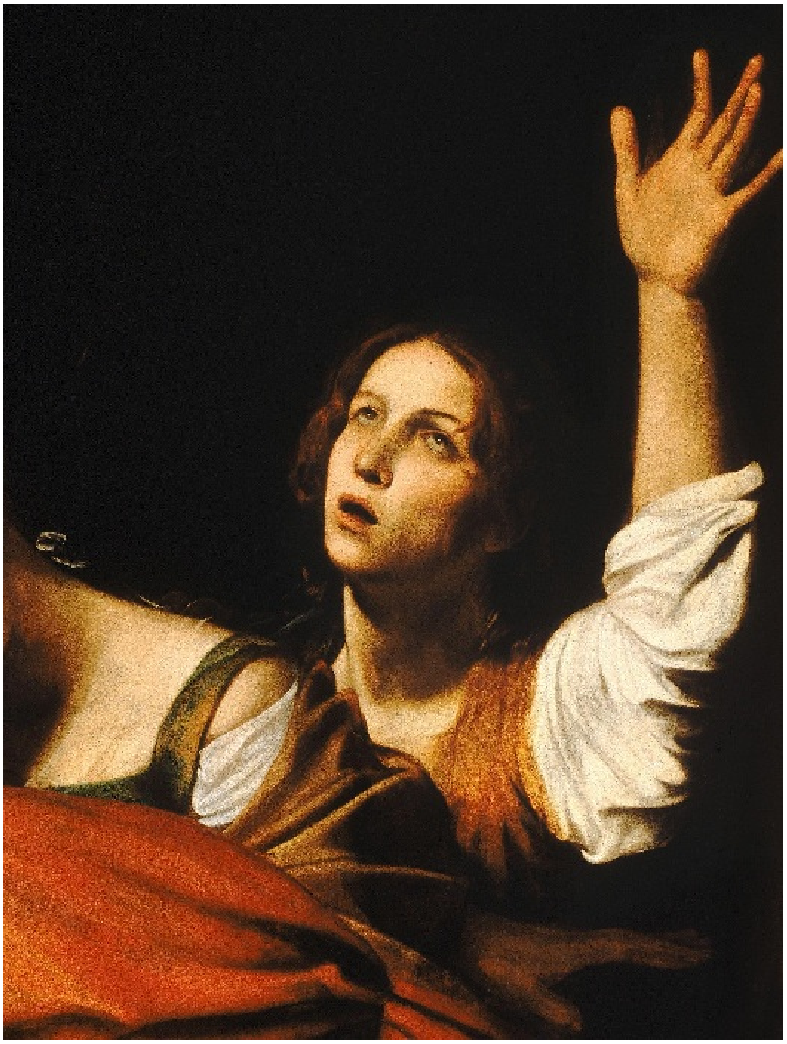

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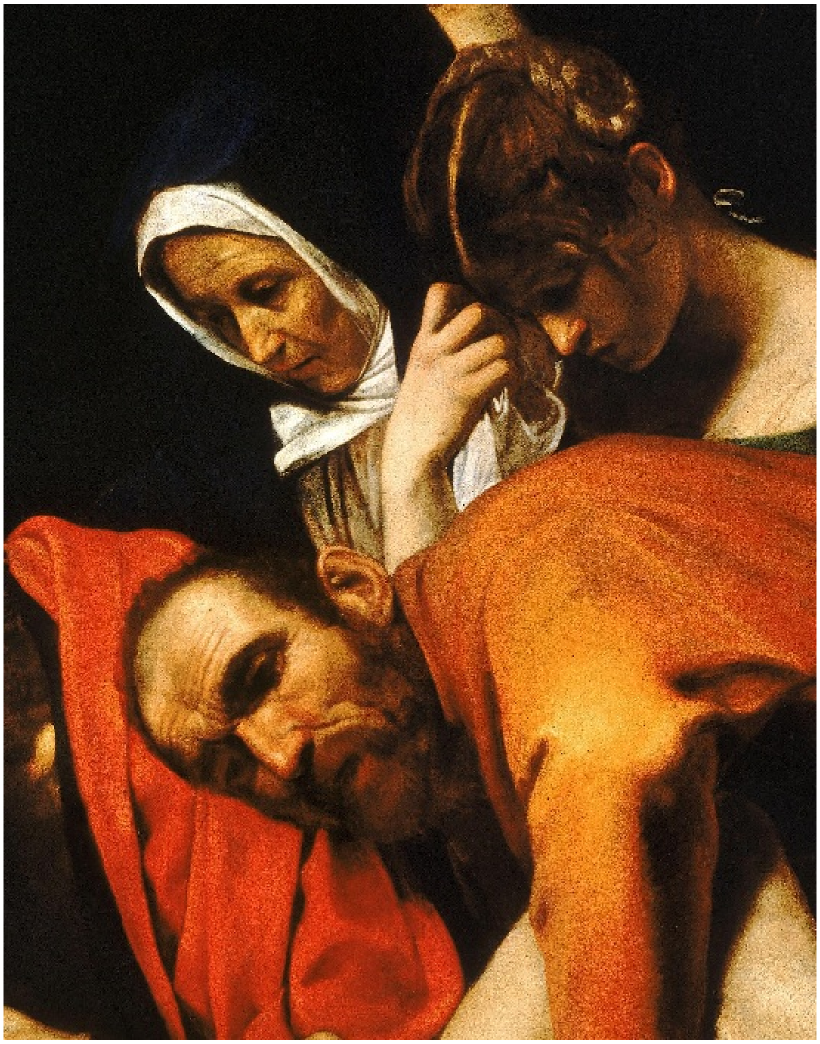

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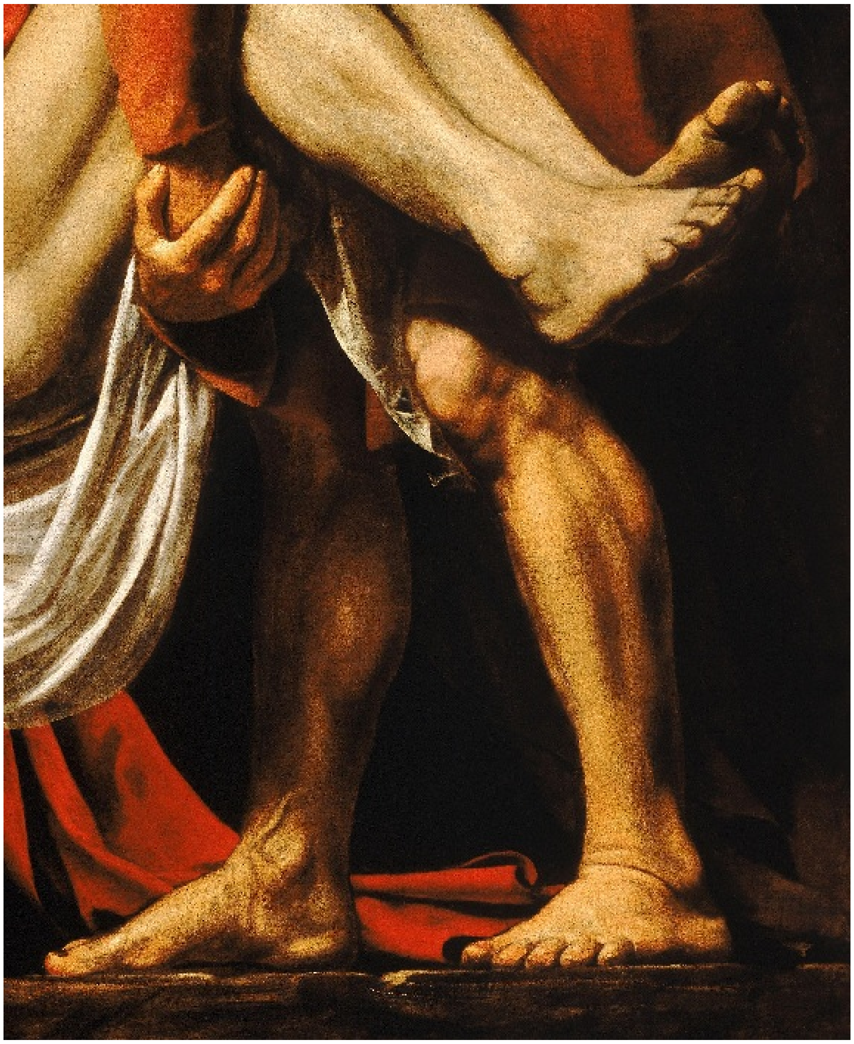


Detail

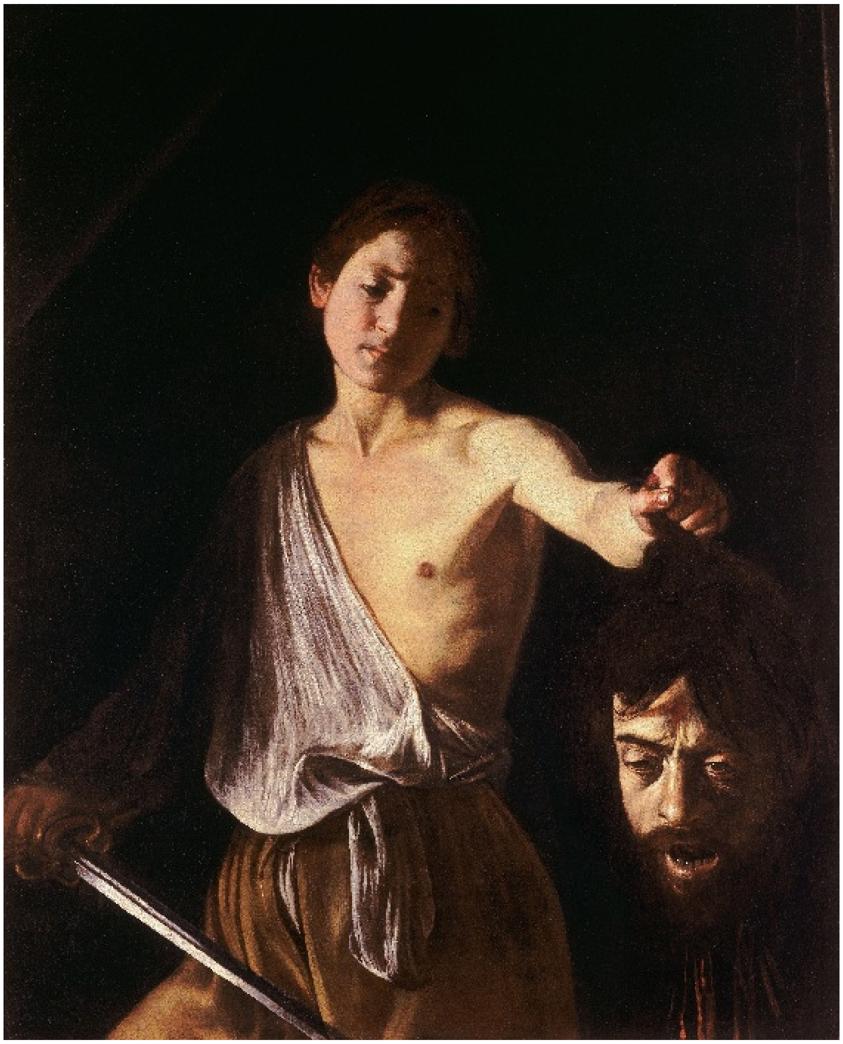
DAVID WITH THE HEAD OF GOLIATH

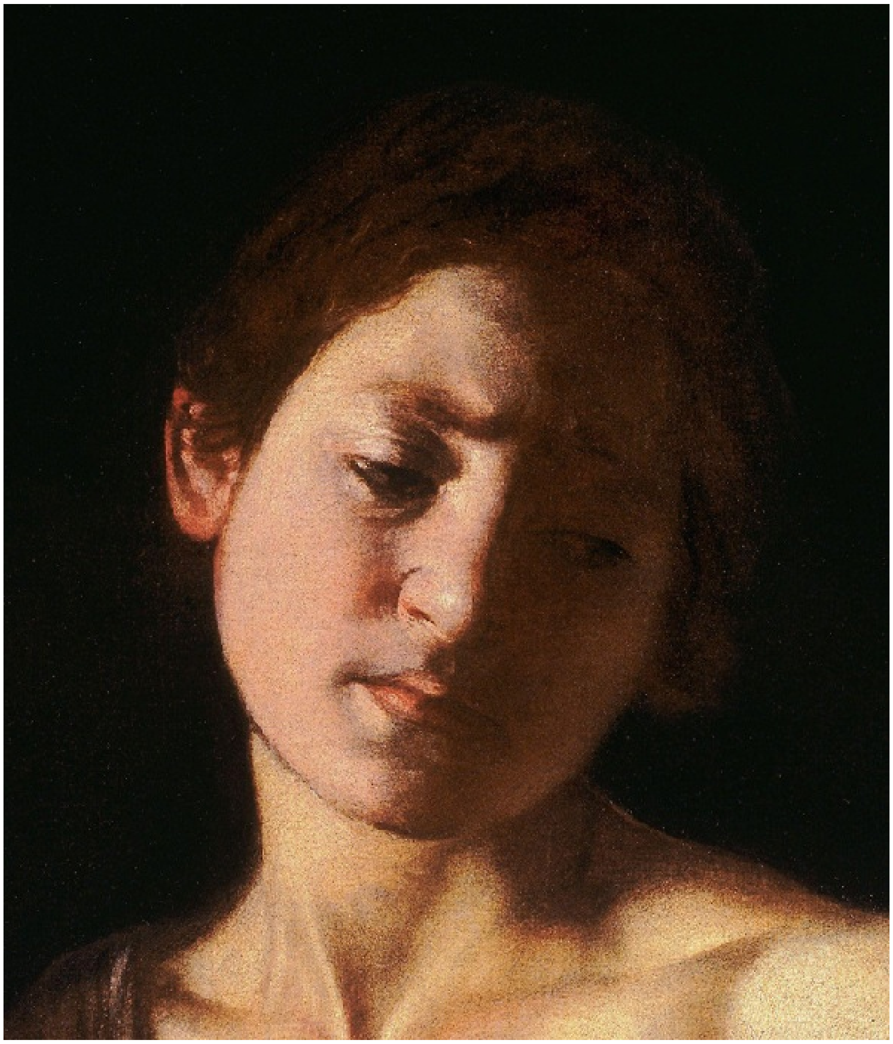
Completed by 1610, this important painting is housed in the Galleria Borghese in Rome and originally formed part of the collection of Cardinal Scipione Borghese. In the composition of the piece, it is believed Caravaggio was inspired by a painting produced by follower of Giorgione, though he dramatises the moment to a greater extent by portraying Goliath’s head dangling from David's hand with blood dripping down to the bottom of the canvas, instead of a more static image of the head resting on a ledge. The sword in David's hand carries the inscription: H-AS OS, which has been interpreted as an abbreviation of the Latin phrase *Humilitas occidit superbiam* (‘humility kills pride’).

David is depicted bearing a pensive, somewhat troubled expression, as he looks upon the bloody mess of his defeated foe — a posture at variance with the usual heroic and jubilant portrayals of the Biblical hero. An unusual bond is formed between the gloomy victor and his victim, as David contemplates the act he has committed. The canvas is given further poignancy by the fact that Caravaggio has depicted his own head as Goliath’s, while the model for David was most likely Cecco del Caravaggio, the artist's studio assistant in Rome some years previously and who had at one time been recorded as the boy ‘who lay with him.’ Nevertheless, no independent portraits of Cecco are known, making the identification impossible to verify, though some art historians argue that sexual intimacy between Caravaggio and Cecco was likely. Others go on to claim that this image was produced as a demonstration of Caravaggio’s remorse for his treatment of the youth, though, of course, such arguments are always tentative theories at best. Still, there is an even more significant interpretation often ascribed to this canvas.

On 29 May 1606, Caravaggio had killed, possibly unintentionally, a young man named Ranuccio Tomassoni from Terni. From that time on the artist had wandered in exile, having fled from the anger of the pope, spending time in Naples and Malta, as well as other cities. But still, Caravaggio hungered to return to Rome and receive forgiveness for the killing of Tomassoni . It is widely believed that this painting was intended for Caravaggio’s patron, the Cardinal Scipione Borghese, nephew of the pope, who had the power to grant or withhold pardons. In portraying himself as the slain Goliath Caravaggio provides the image of himself as a punished victim, who now can ask for mercy, hoping that a literal sacrifice of himself will not be necessary, since he has provided a humble, and very well executed demonstration of his guilt and remorse. David’s look of sadness can then be seen as to encourage the Cardinal to be lenient in his treatment of the artist.

Sadly, although a pardon seemed very close at hand, Caravaggio died shortly before he could return to his beloved Rome.





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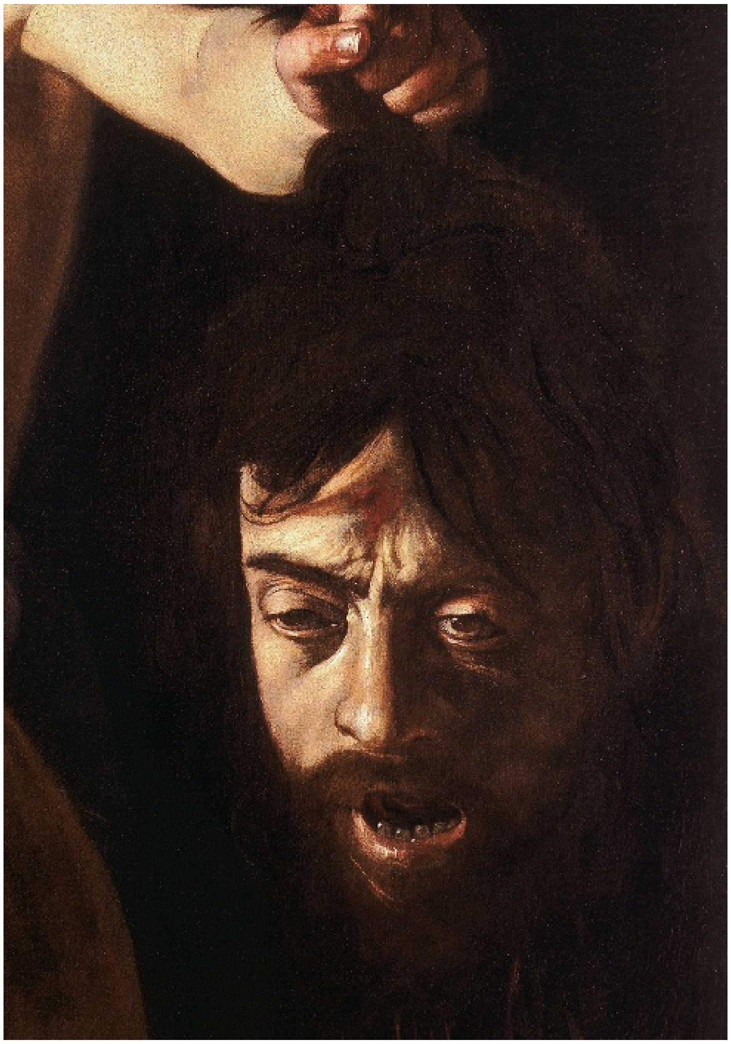

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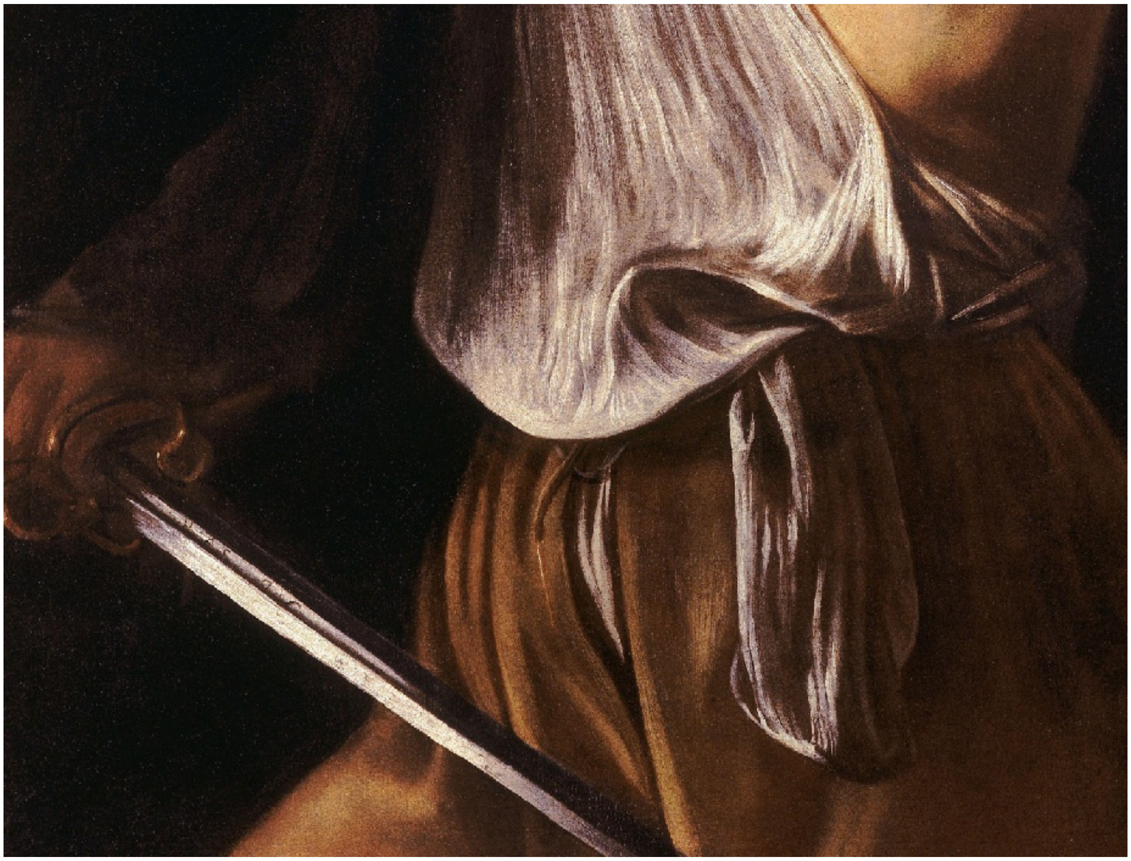


Detail

THE MARTYRDOM OF SAINT URSULA

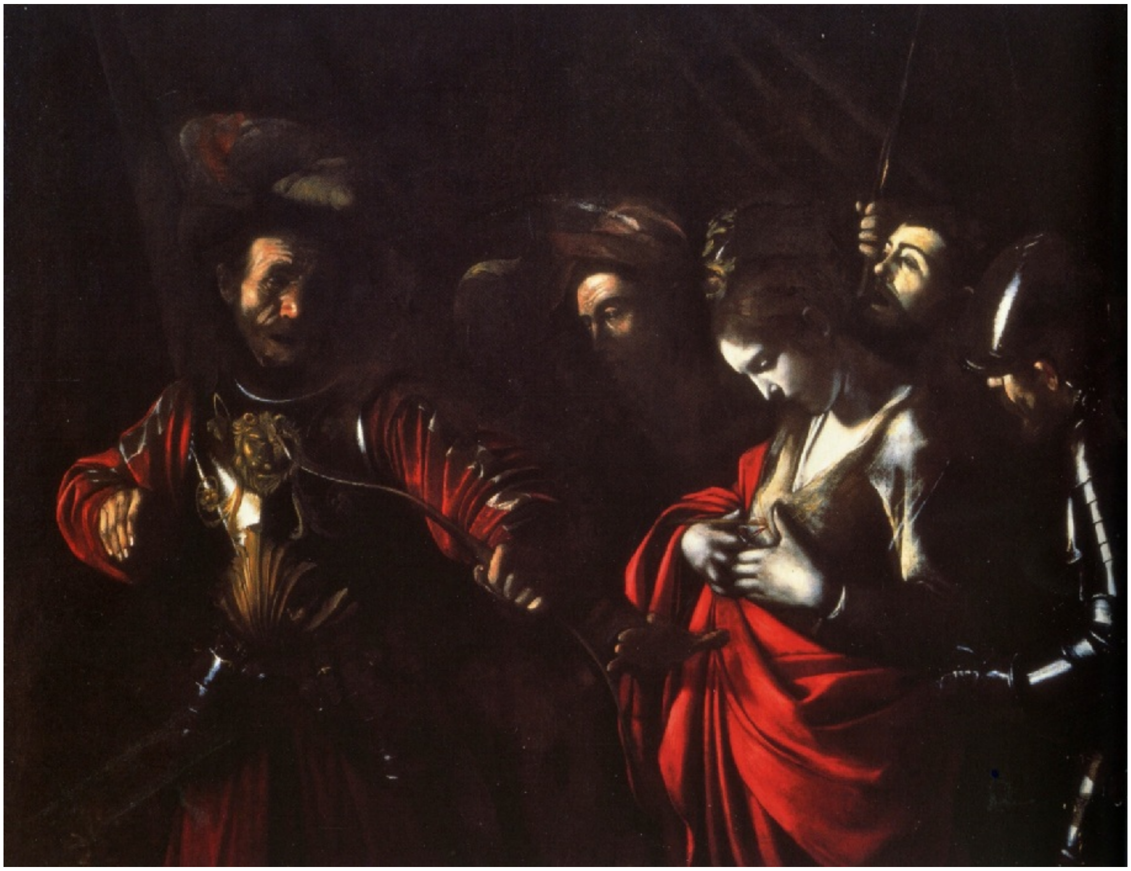
This 1610 painting is now thought to be Caravaggio’s last canvas and is currently part of the Intesa Sanpaolo Collection, in the Gallery of Palazzo Zevallos Stigliano, Naples. It concerns Saint Ursula, who was accompanied by eleven thousand virgins and captured by the Huns. Legend tells that eleven thousand virgins were slaughtered, but the king of the Huns was overcome by Ursula’s modesty and beauty and begged her forgiveness if only she would marry him. Ursula replied that she would not, upon which the king shot her with an arrow.

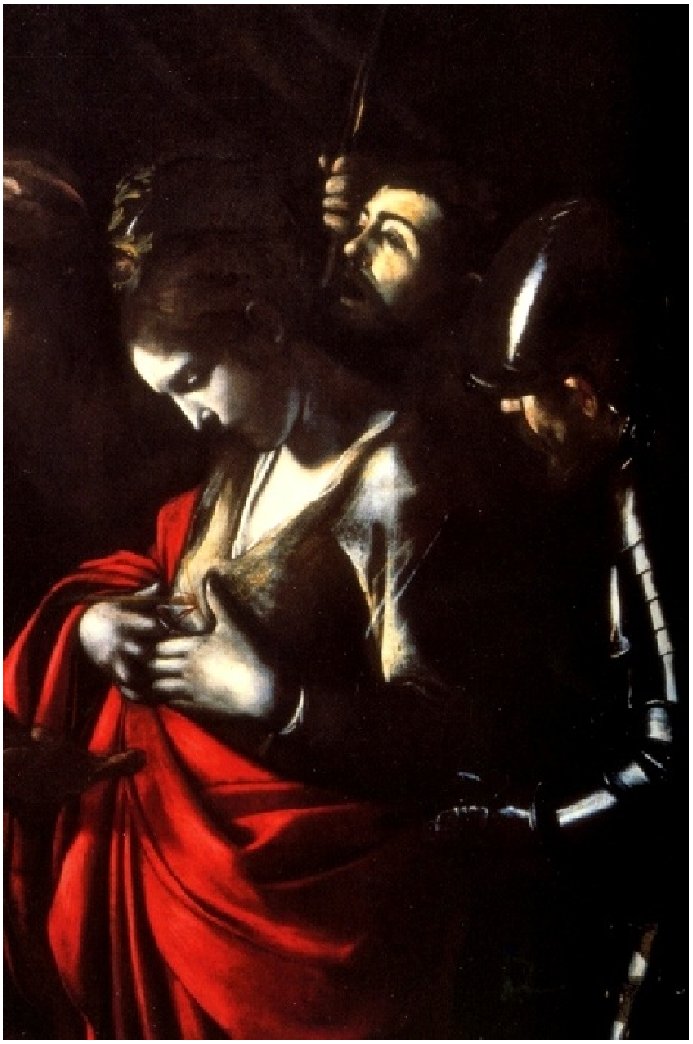
Caravaggio painted *The Martyrdom of Saint Ursula* in Naples for Marcantonio Doria, a young nobleman from Genoa. Doria had become an ardent collector of Caravaggio’s work and he commissioned the painting to mark the entry of his stepdaughter into a religious order as Sister Ursula. The date of the painting can be identified as shortly before 11 May 1610, when Doria’s procurator in Naples, Lanfranco Massa, wrote to his master that the painting was finished. There had been a slight accident, the agent wrote, when he had tried to hasten the drying by leaving it out in the sun the day before, softening the varnish. The agent told Doria not to worry as he would take it back to Caravaggio to be repaired. He then went on to urge Doria to commission more works from the artist as ‘people are fighting over him and this is a good chance.’ The canvas was received in Genoa on 18 June and Doria was delighted, placing it alongside his other works by Raphael and Leonardo.

Caravaggio had arrived in Naples from Sicily in September or October 1609. Within days he was attacked outside a restaurant by four armed men, leading to rumours that he had been killed or facially disfigured. It is probable that he required a long time to convalesce and it is difficult to connect more than a handful of works, and most of them tentatively, to his second stay in Naples.

The Martyrdom of Saint Ursula, however, can be positively identified as being the work of Caravaggio and marks yet another change in his style: in Sicily he had continued the compositional scheme introduced with *The Beheading of Saint John the Baptist*, a small group of figures dwarfed by massive architecture, but Ursula marks a return to a scene which brings the narrative directly into the space of the viewer, at the very moment when the Hun king lets fly his arrow, as Ursula looks down with an expression of mild surprise at the shaft sticking out of her chest. To the right and rear a few witnesses stare in shock, one of them, the upturned face behind Ursula, is believed to be a self-portrait of Caravaggio.

In July Caravaggio set off by boat to receive a pardon from the Pope for his part in the death of a young man in a duel in 1606. But instead of receiving the pardon, he died at Porto Ercole, on the coast north of Rome, in mysterious circumstances, although a fever is most often given as the cause of death.





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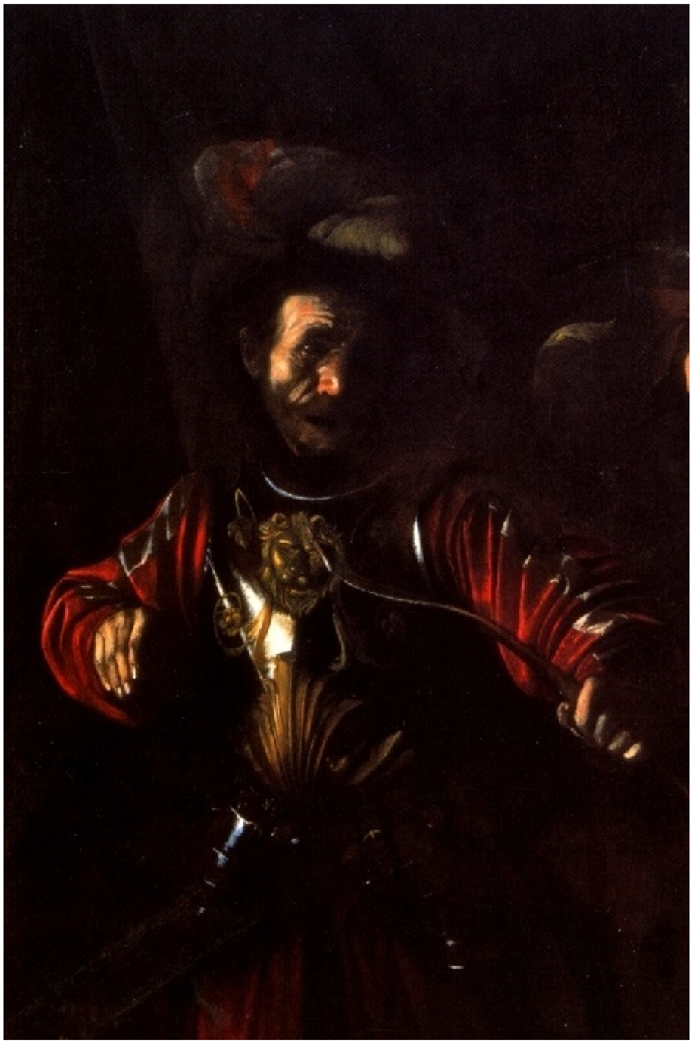

Detail

The Paintings

The Palazzo Madama, the patron Cardinal del Monte’s palazzo in Rome, where Caravaggio was given lodging during his first years as an independent artist.

THE COMPLETE PAINTINGS

The paintings are collected in chronological order and organised into sections relating to where Caravaggio was living at the time of composition.

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Still Life with Flowers and Fruit
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Crowning with Thorns
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Ecce Homo
Saint Jerome in Meditation
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David with the Head of Goliath
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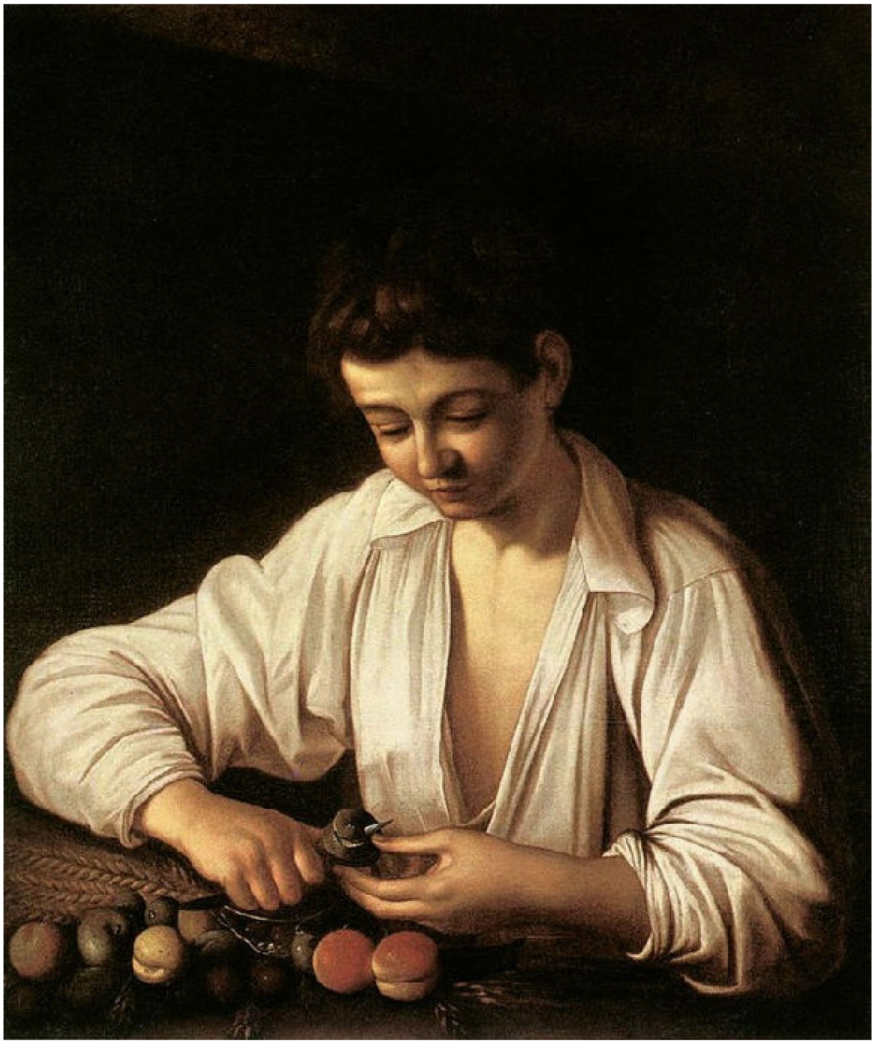
Salome with the Head of John the Baptist
Tooth Puller
Denial of Saint Peter
Saint Francis in Prayer
John the Baptist VI
David with the Head of Goliath
John the Baptist VII
Martyrdom of Saint Ursula

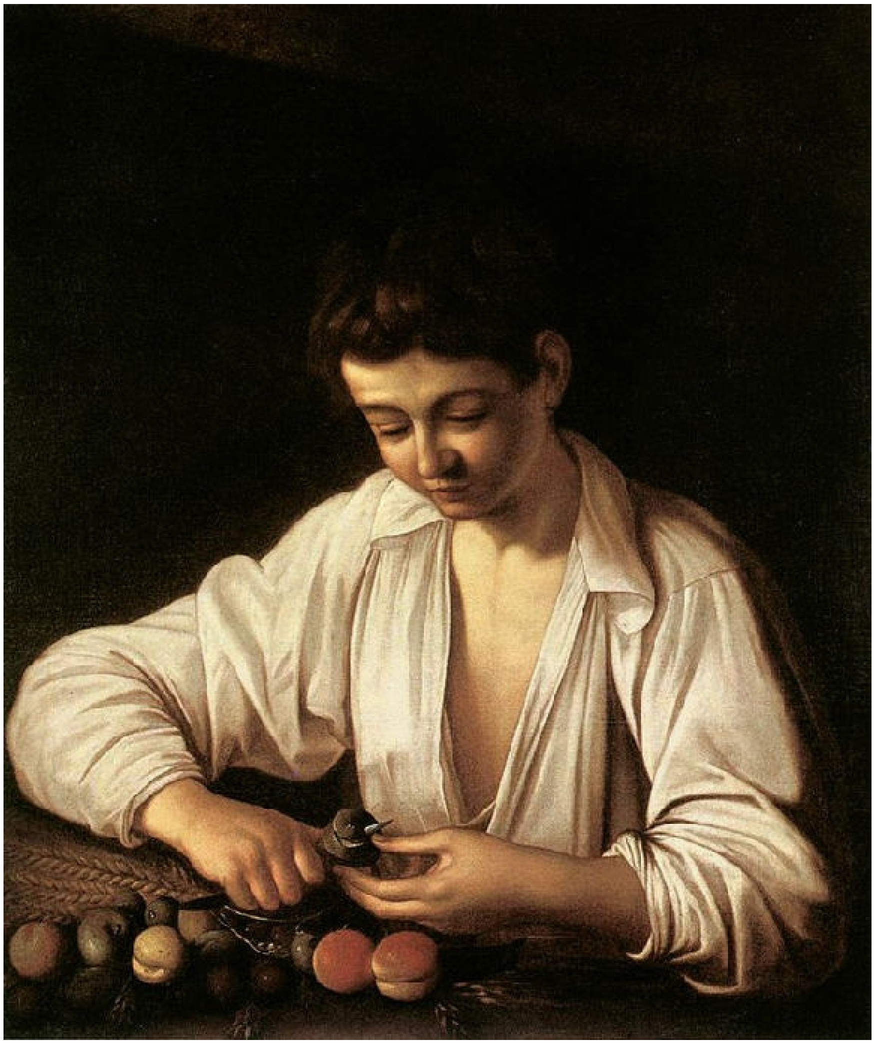
Boy Peeling a Fruit, 1592

c. 1592
Oil on canvas
64.2 x 51.4 cm
Florence, Italy
Fondazione Roberto Longhi



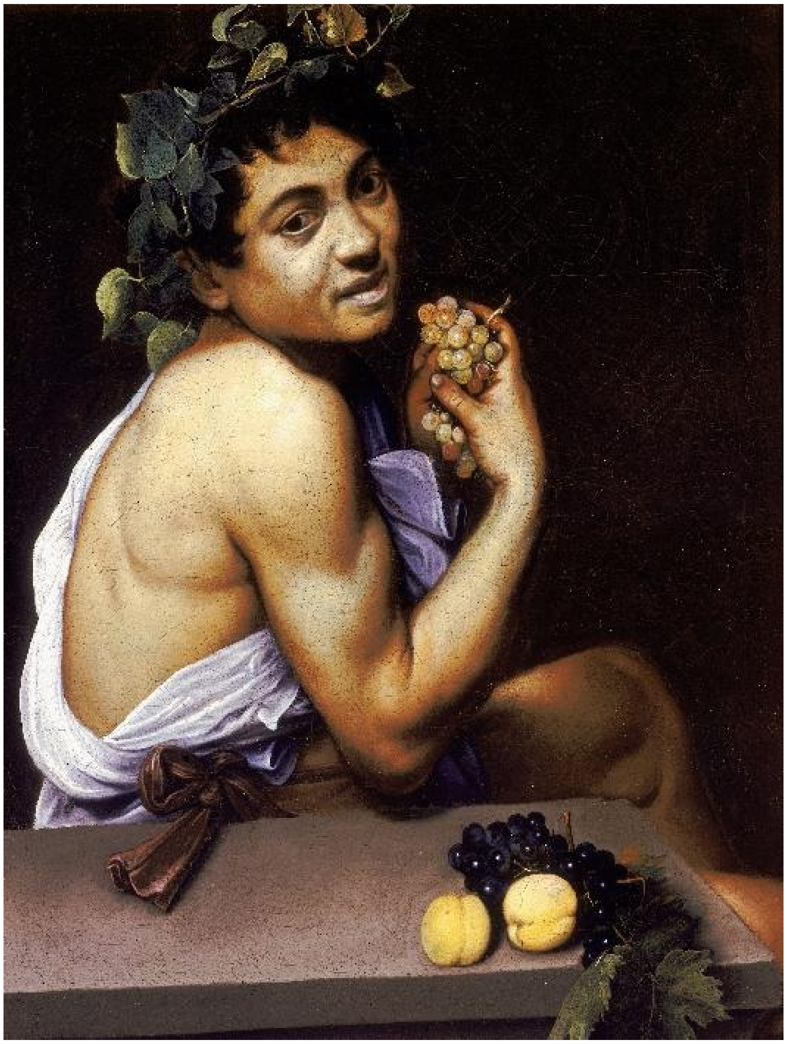
Boy Peeling a Fruit, 1593

c. 1593
Oil on canvas
75.5 x 64.4 cm
London, England
Hampton Court Palace - The Royal Collection
Attributed



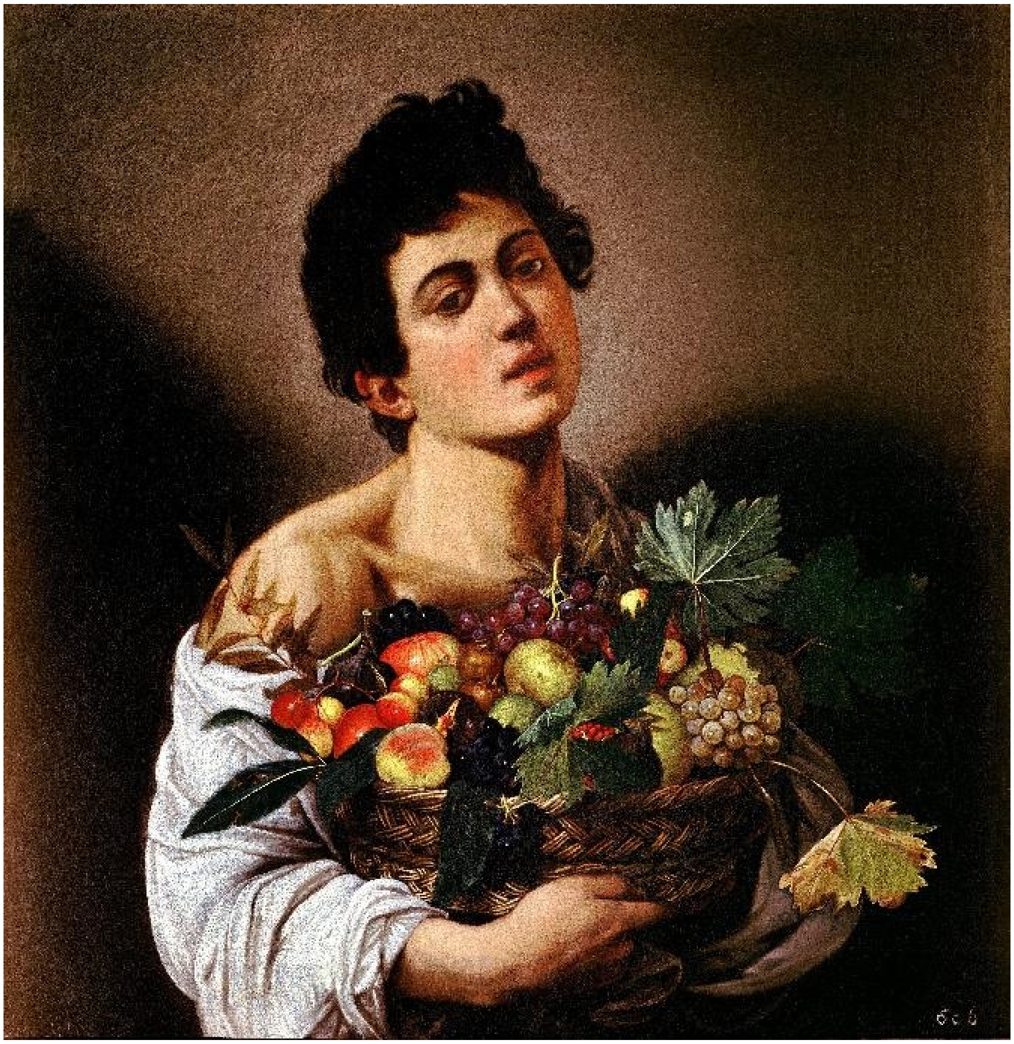
Young Sick Bacchus

c. 1593
Oil on canvas
67 x 53 cm
Rome, Italy
Borghese



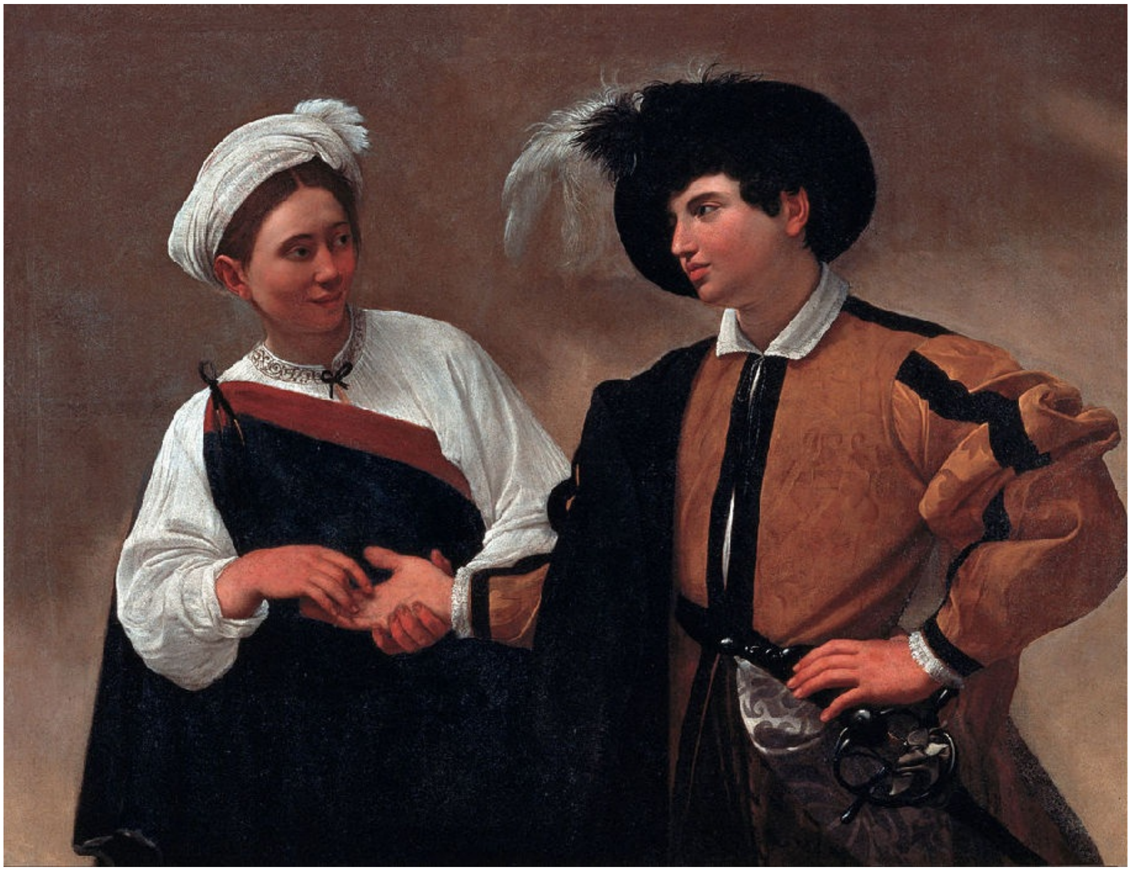
Boy with a Basket of Fruit

c. 1593
Oil on canvas
70 x 67 cm
Rome, Italy
Borghese



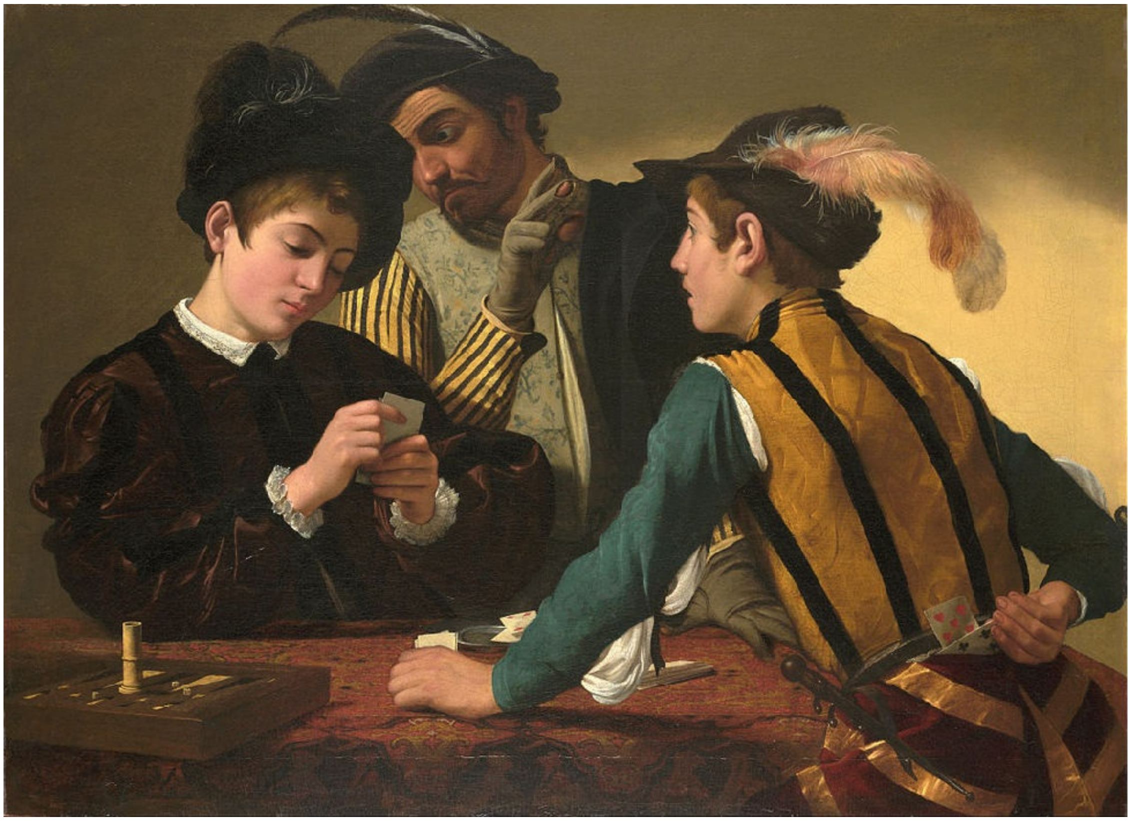
Fortune Teller

c. 1594
Oil on canvas
115 x 150 cm
Rome, Italy
Capitoline Museums



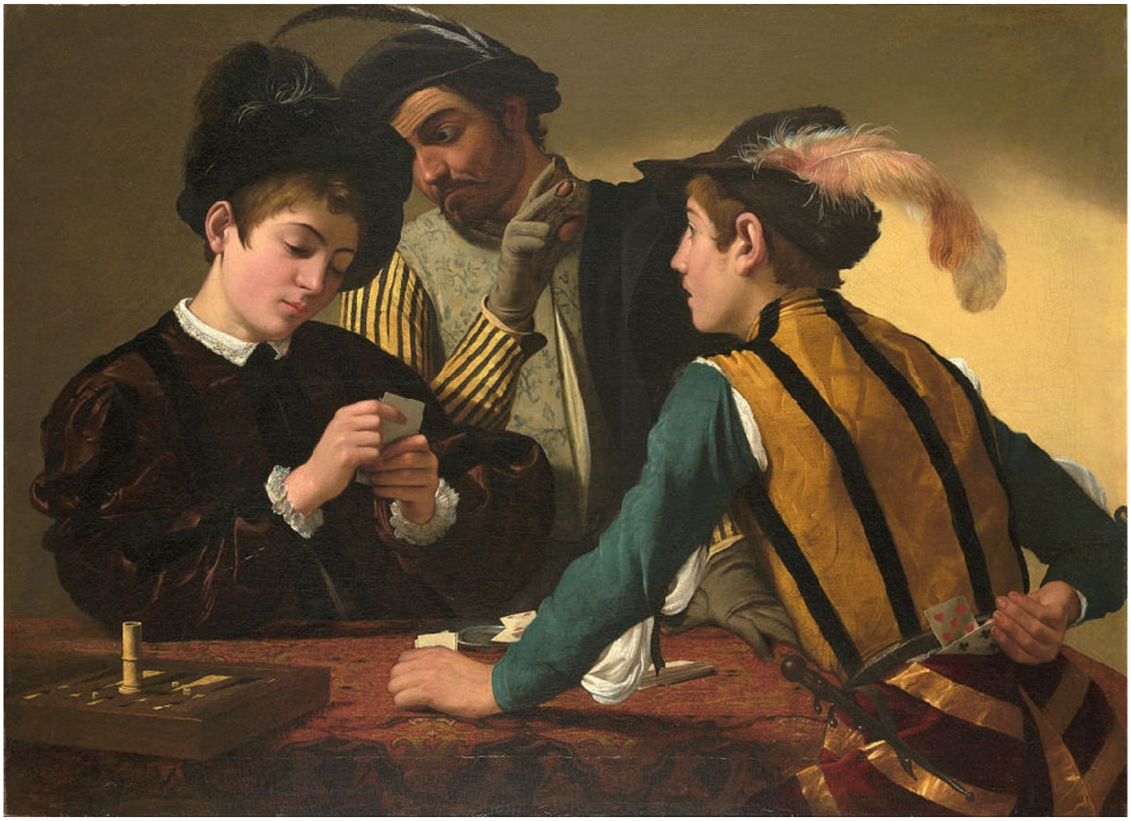
Cardsharps I

c. 1594
Oil on canvas
94.2 x 131.2 cm
Fort Worth, Texas
Kimbell Art Museum



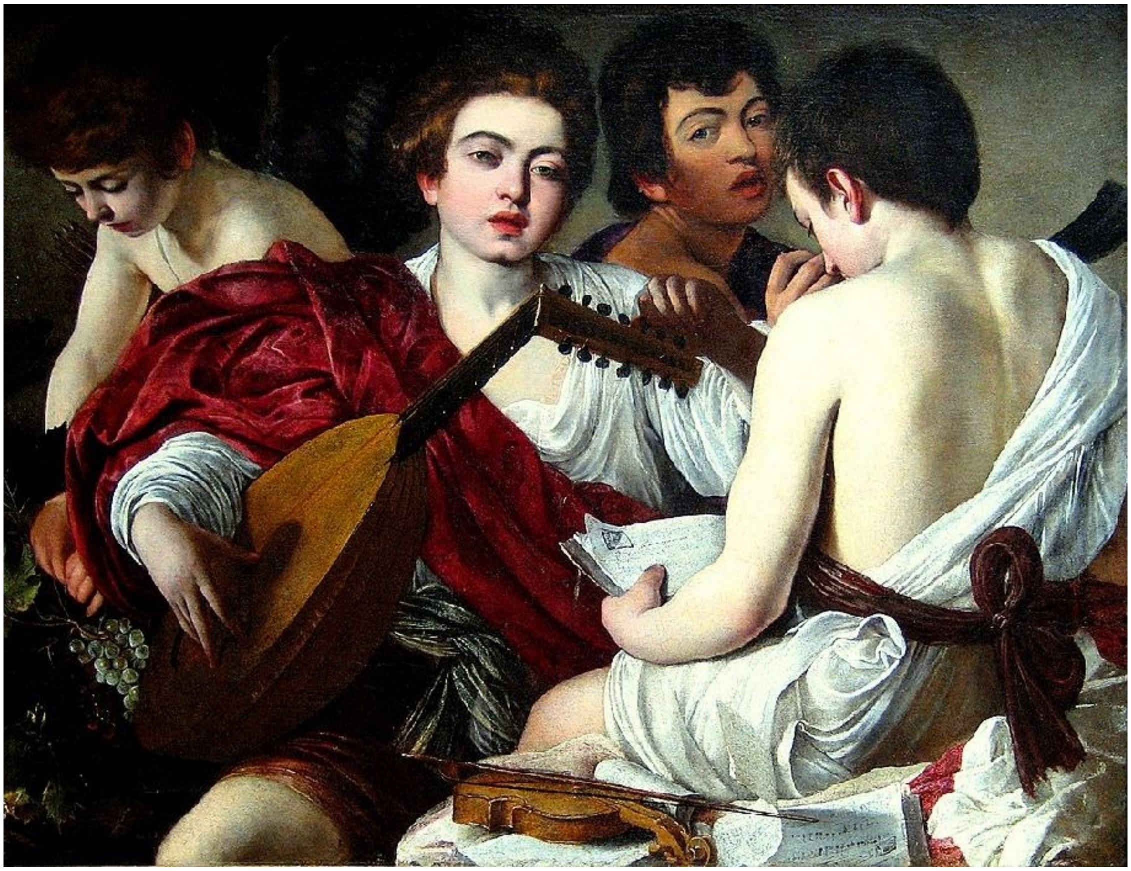
Cardsharps II

c. 1594
Oil on canvas
99 x 137 cm
Toronto, Canada
Private Collection



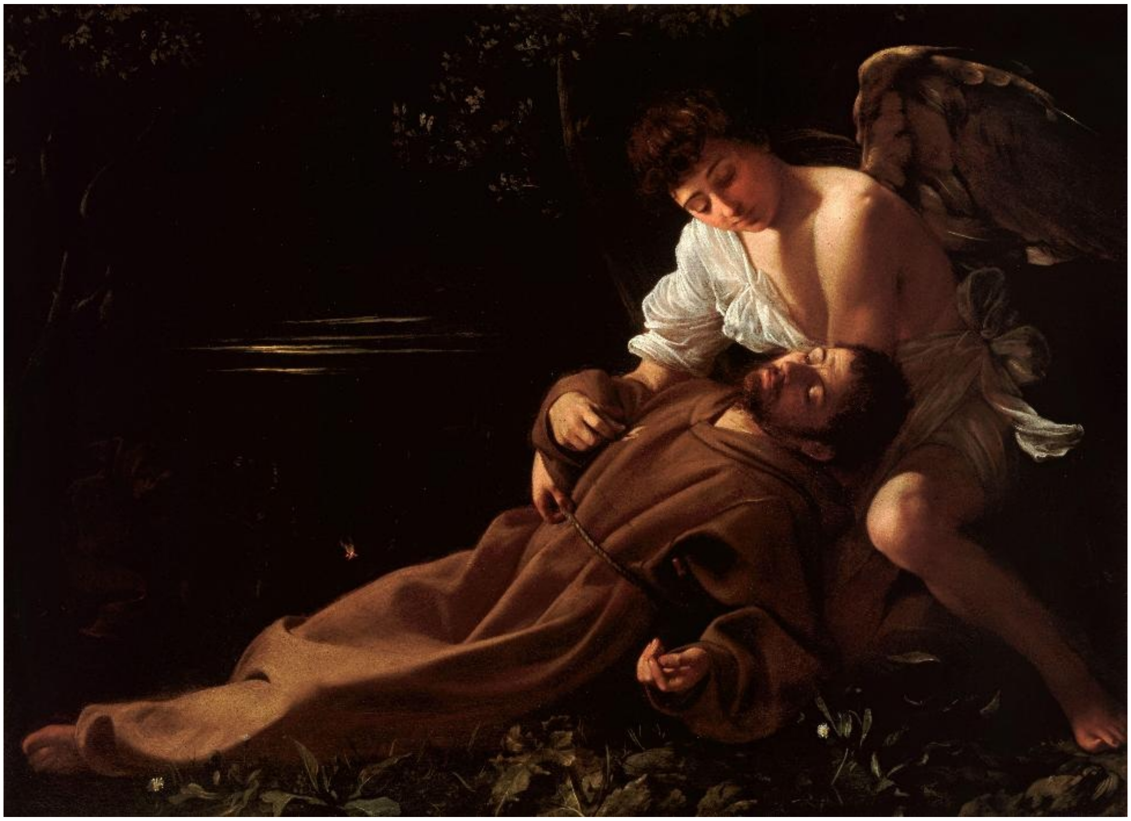
Musicians

c. 1595
Oil on canvas
87.9 x 115.9 cm
New York City, New York
Metropolitan Museum of Art



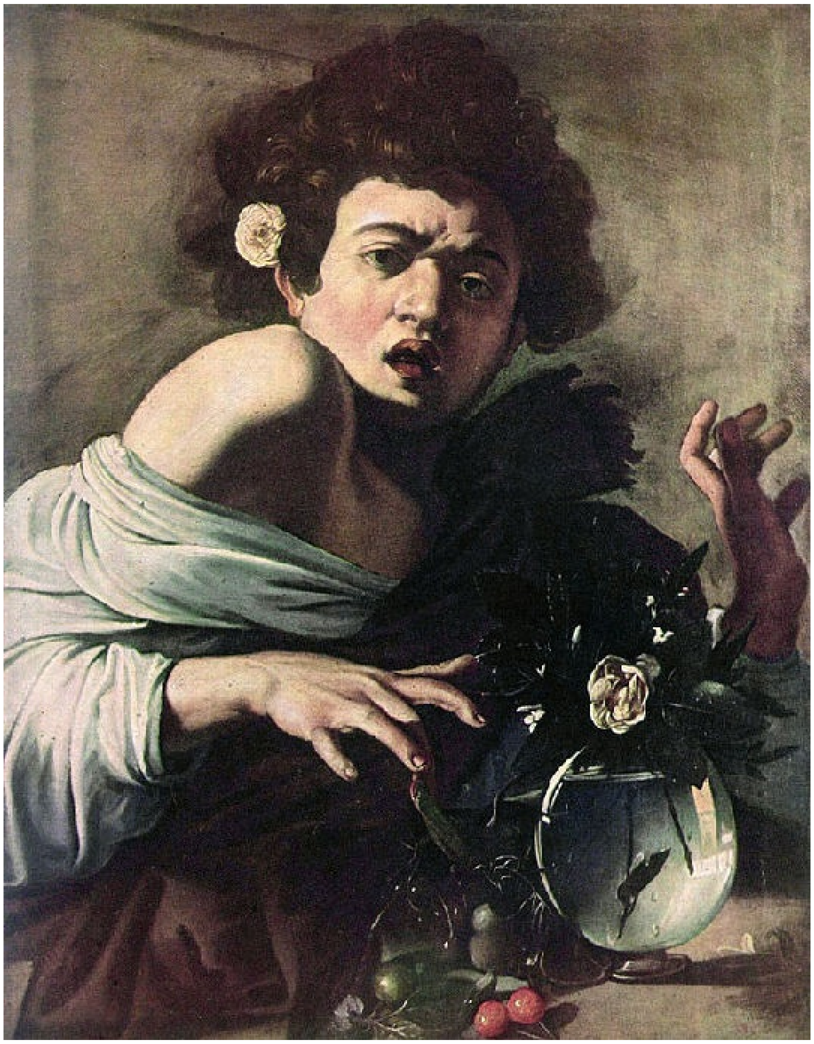
Saint Francis of Assisi in Ecstasy

c. 1595
Oil on canvas
93.9 x 129.5 cm
Hartford, Connecticut
Wadsworth Atheneum



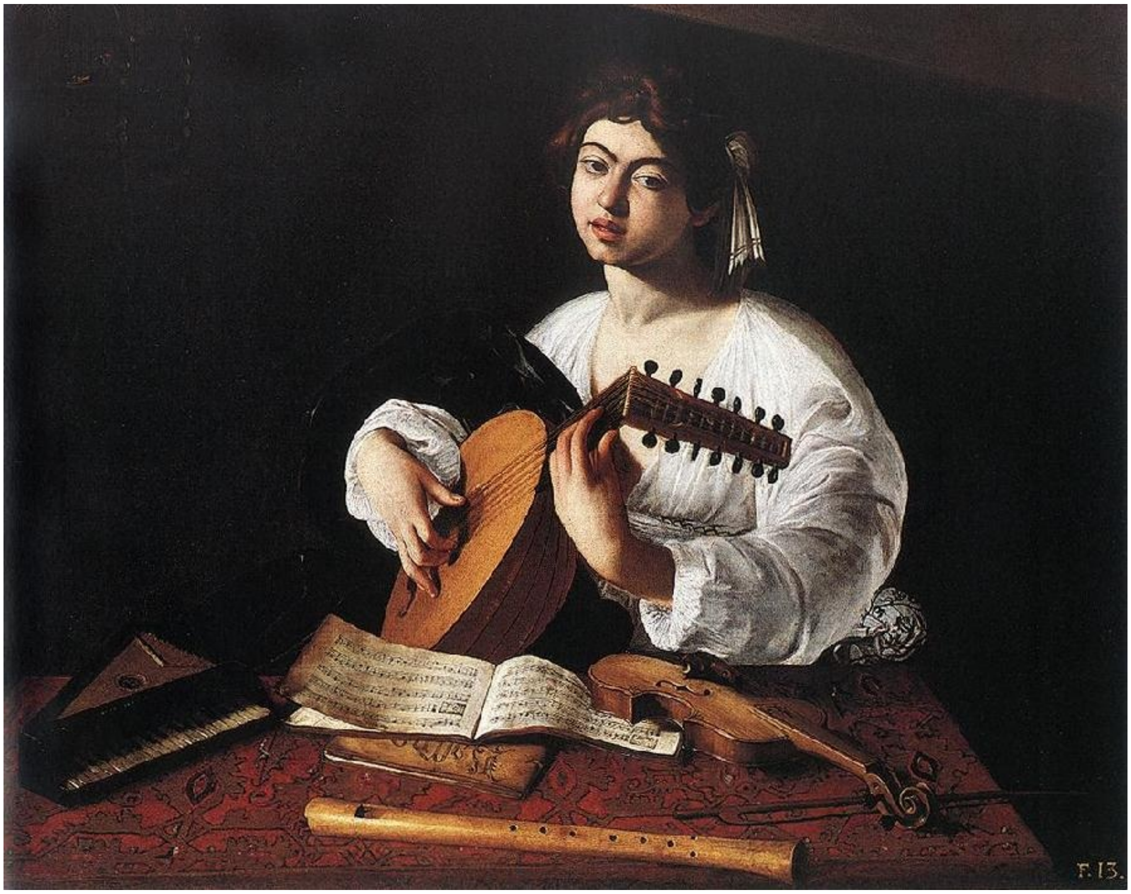
Boy Bitten by a Lizard

c. 1596
Oil on canvas
66 x 49.5 cm
London, England
National Gallery



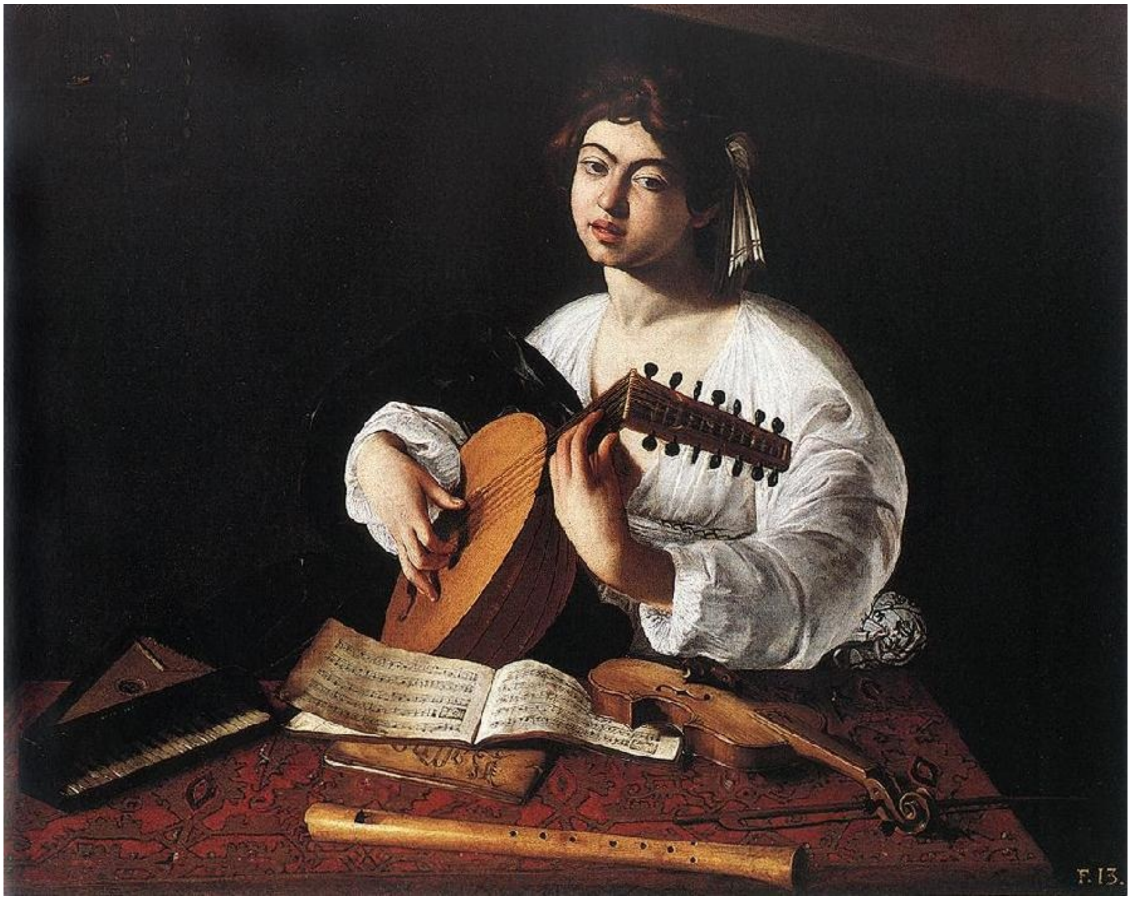
Lute Player I

c. 1596
Oil on canvas
96 x 121 cm
Gloucestershire, England
Badminton House
(Disputed work of Caravaggio)



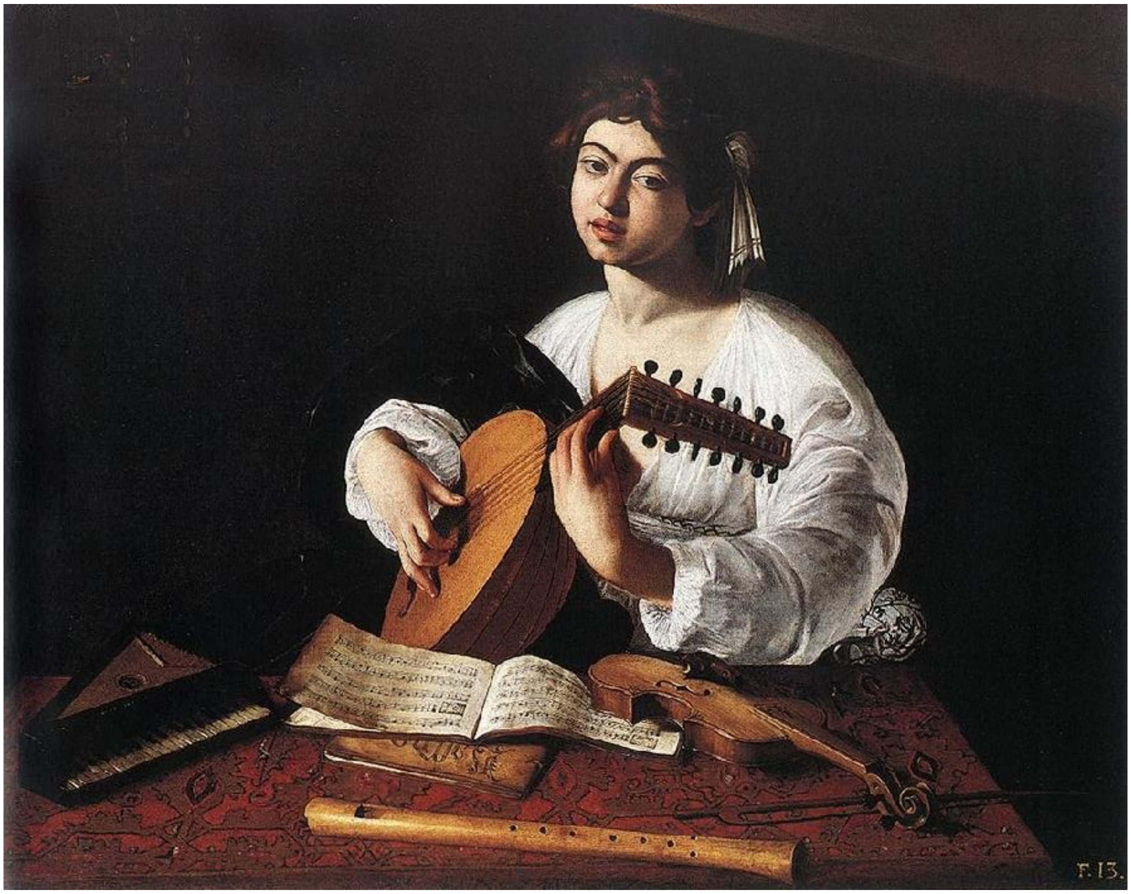
Lute Player II

c. 1596
Oil on canvas
94 x 119 cm
St. Petersburg, Russia
Hermitage Museum



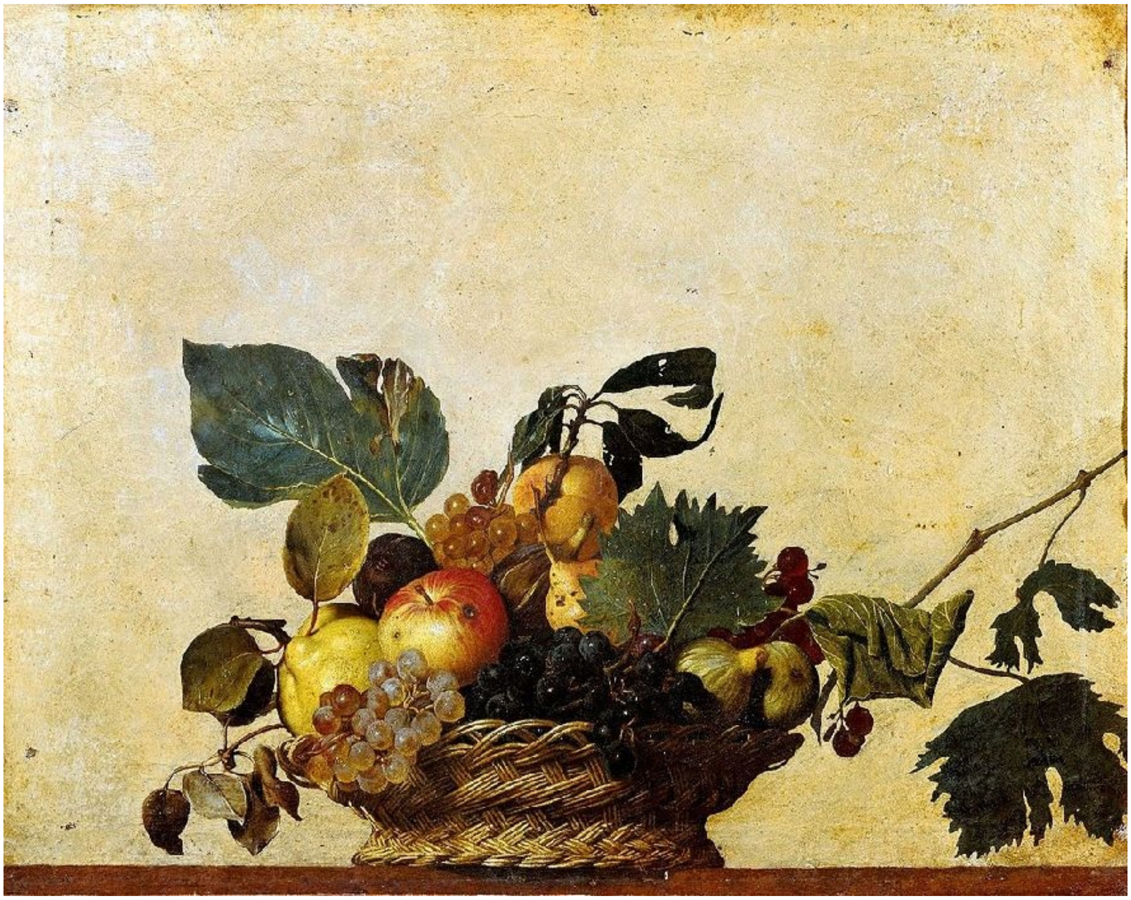
Lute Player III

c. 1596
Oil on canvas
100 x 126,5 cm
New York City, New York
Metropolitan Museum of Art (on loan)



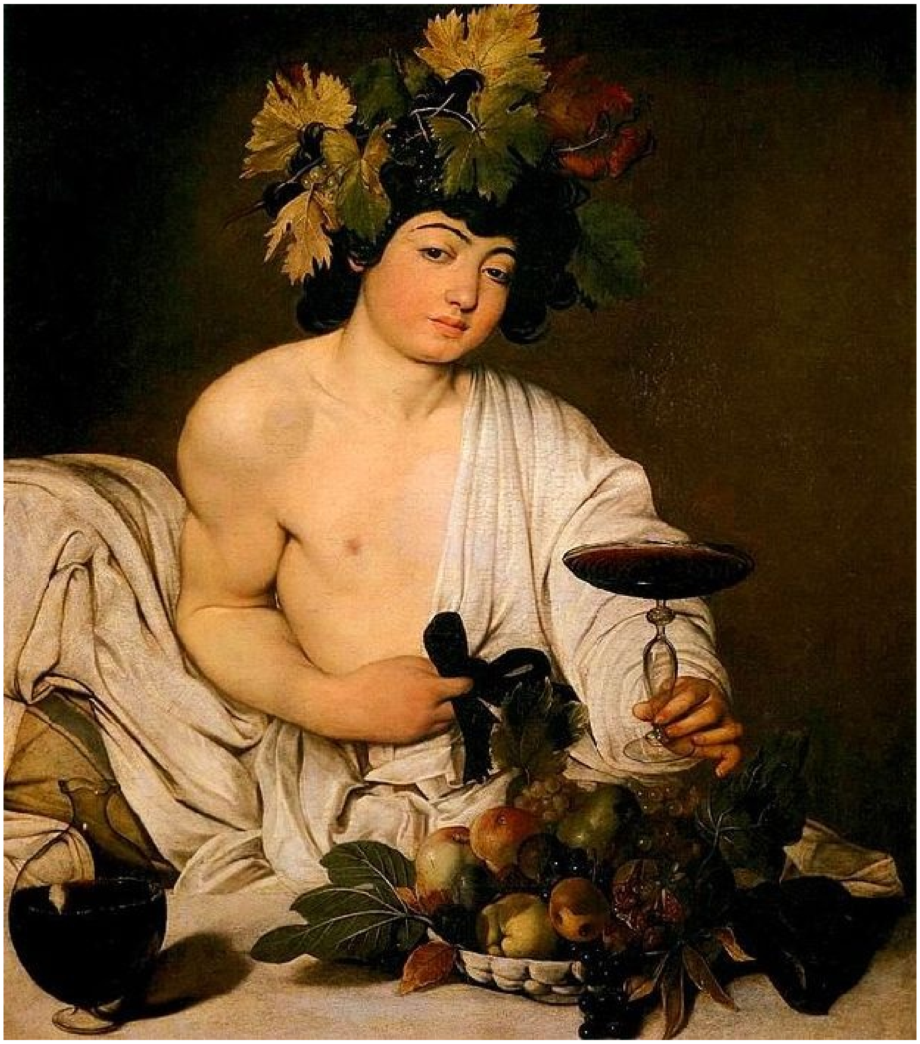
Basket of Fruit

c. 1596
Oil on canvas
46 x 64 cm
Milan, Italy
Biblioteca Ambrosiana



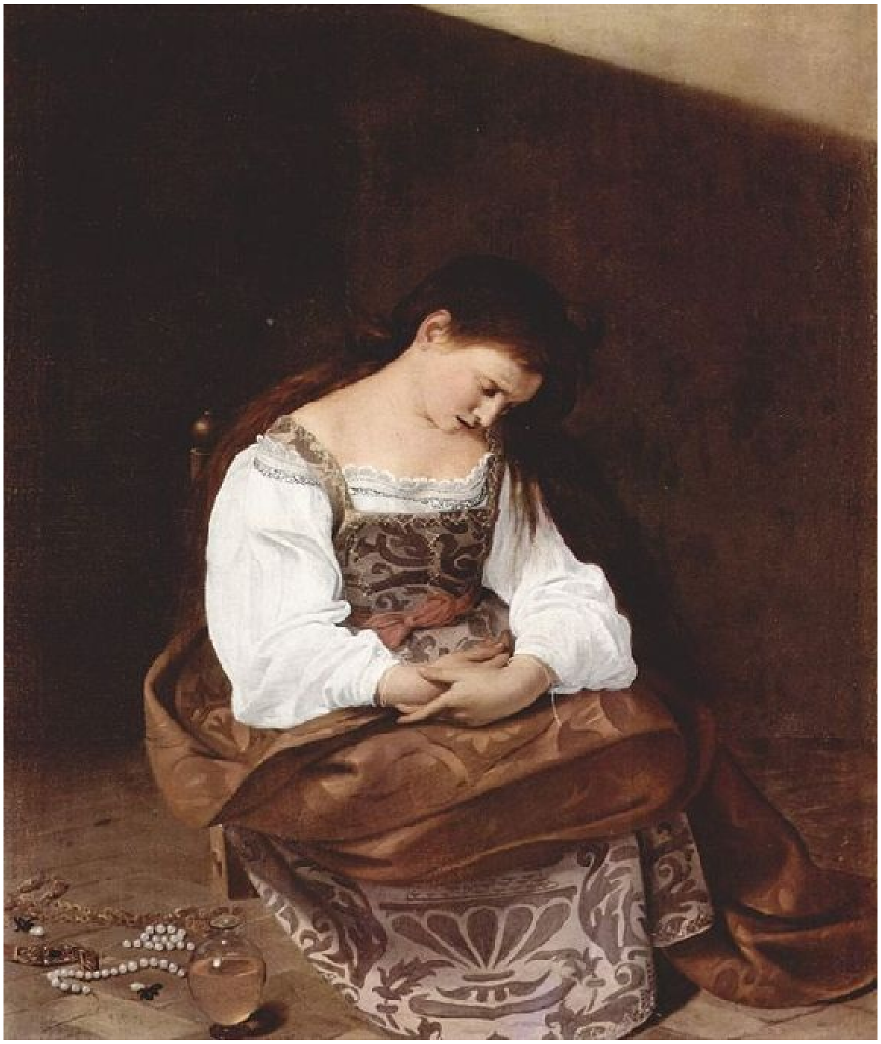
Bacchus

c. 1596
Oil on canvas
95 x 85 cm
Florence, Italy
Uffizi



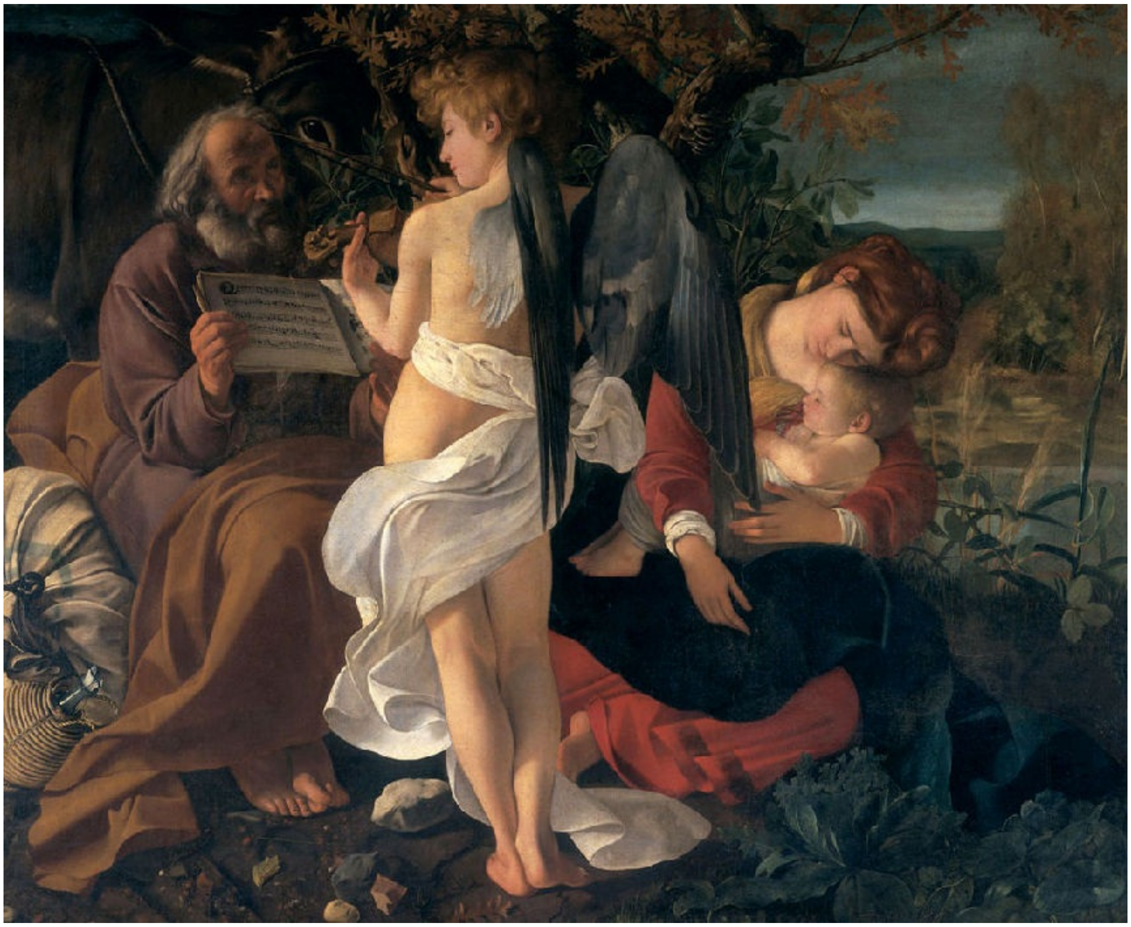
Penitent Magdalene

c. 1597
Oil on canvas
122.5 x 98.5 cm
Rome, Italy
Doria Pamphilj Gallery



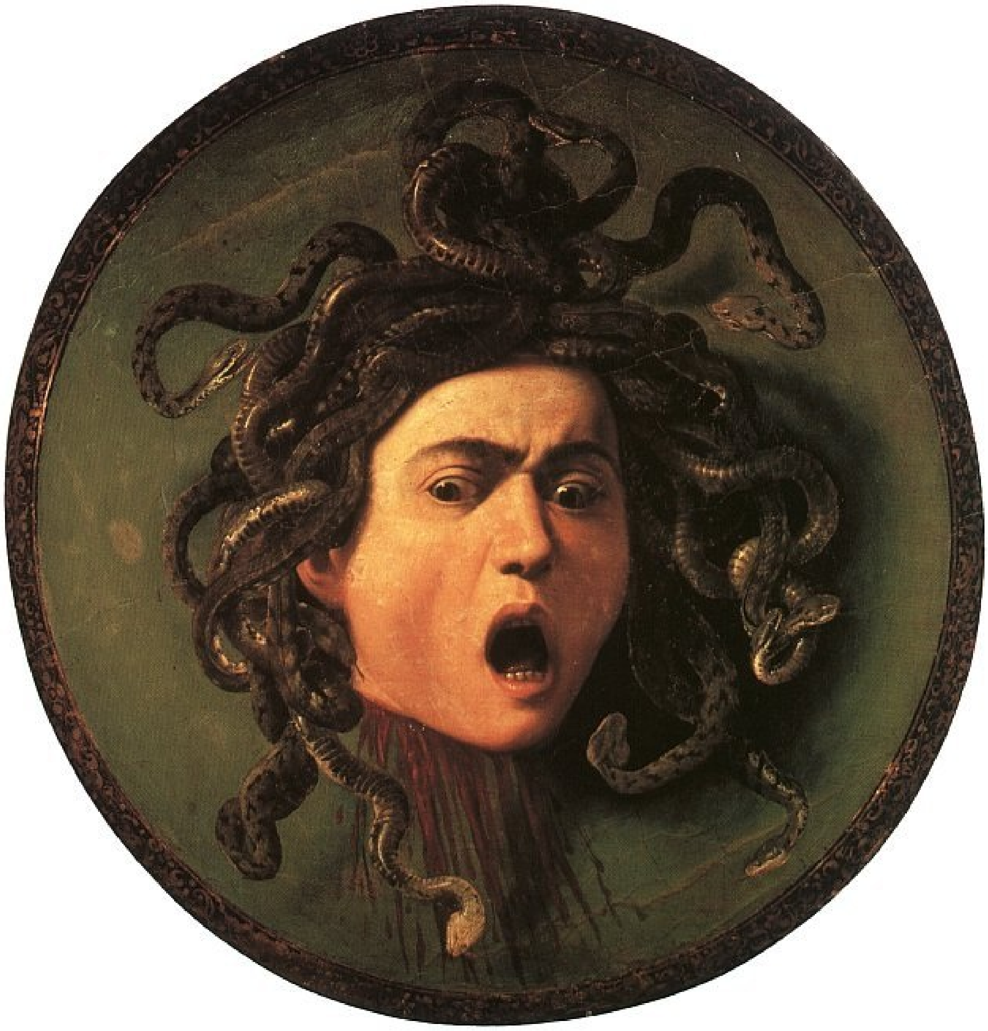
Rest on the Flight into Egypt

c. 1597
Oil on canvas
133.5 x 166.5 cm
Rome, Italy
Doria Pamphilj Gallery



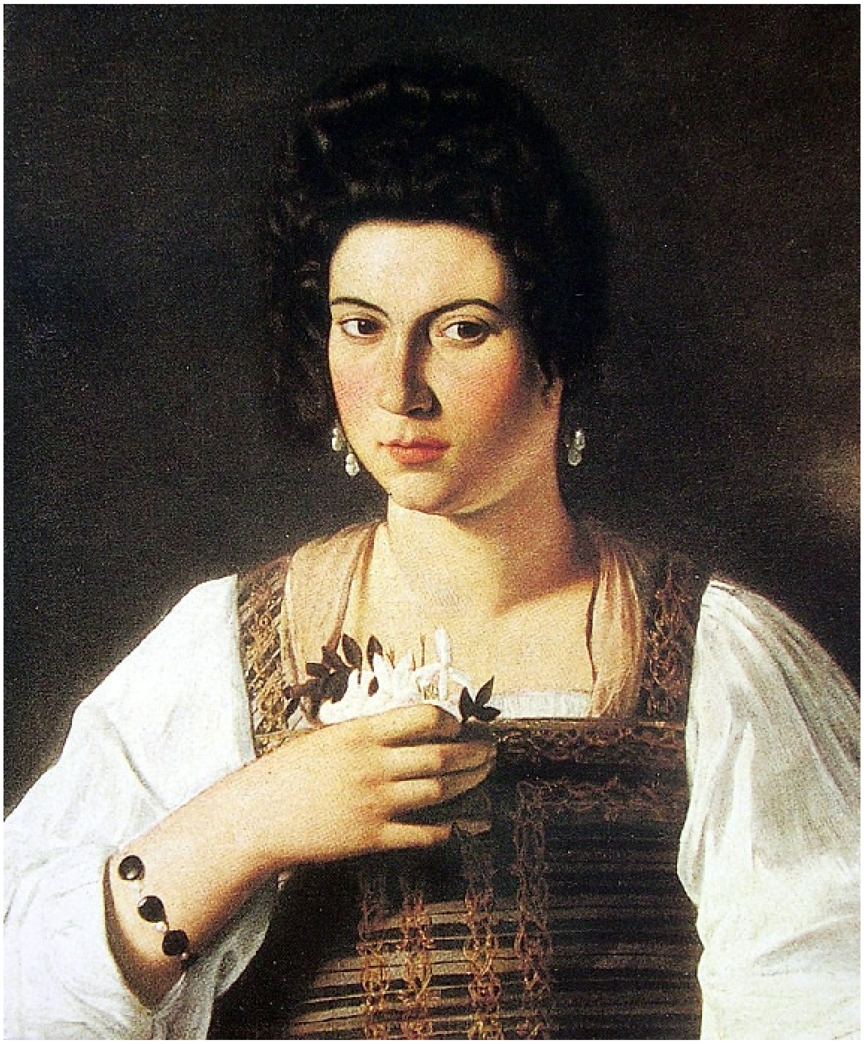
Medusa

c. 1597
Oil on canvas over convex poplar wood shield
60 x 55 cm
Florence, Italy
Uffizi



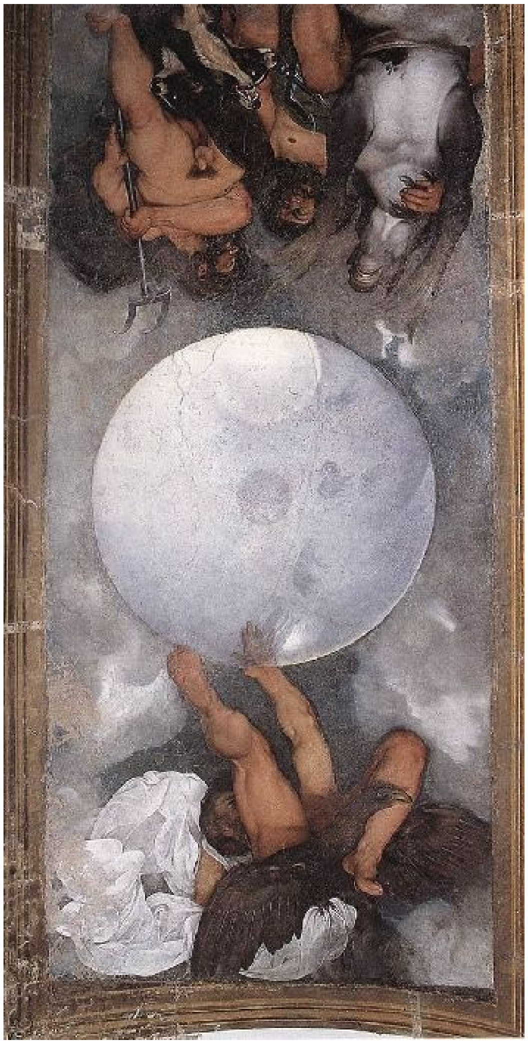
Portrait of a Courtesan

c. 1597
Oil on canvas
66 x 53 cm
Berlin, Germany
Kaiser Friedrich Museum
Destroyed in 1945



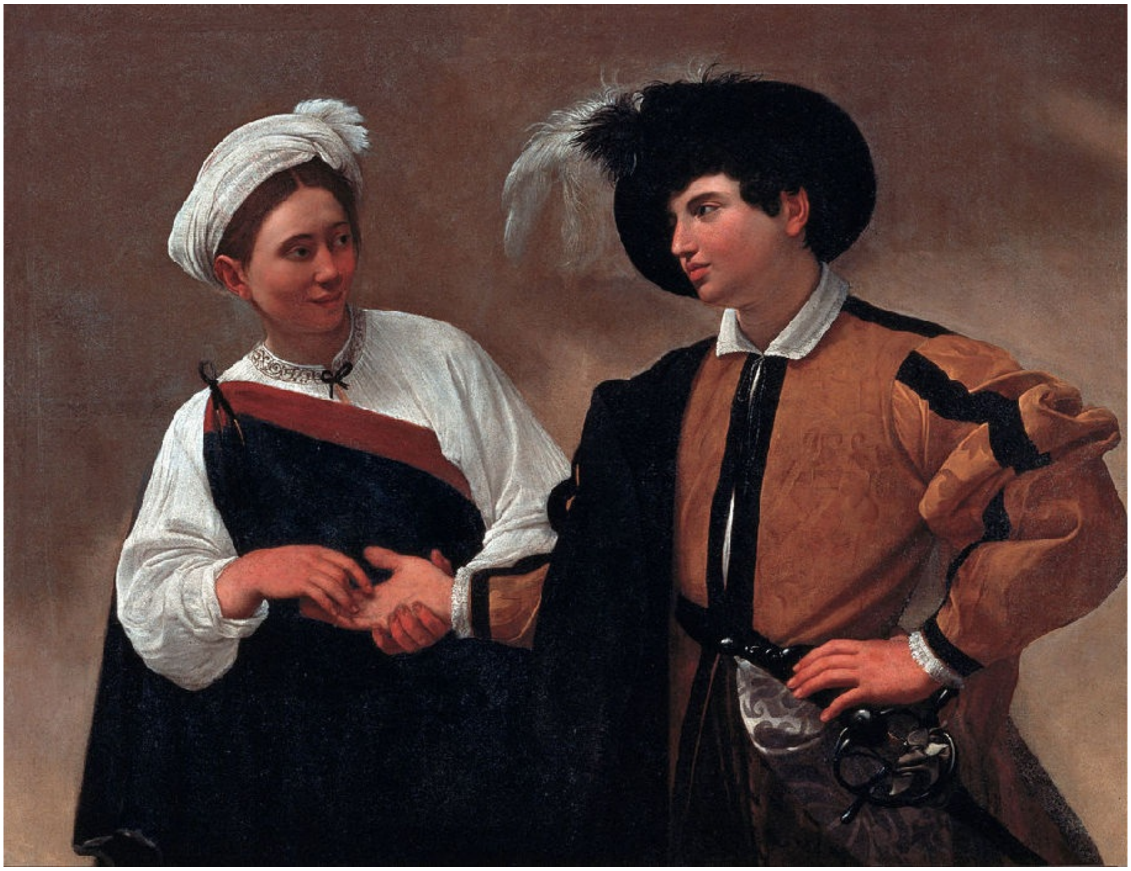
Jupiter, Neptune and Pluto

c. 1597
Ceiling fresco in oil
300 x 180 cm
Rome, Italy
Casino di Villa Boncompagni Ludovisi



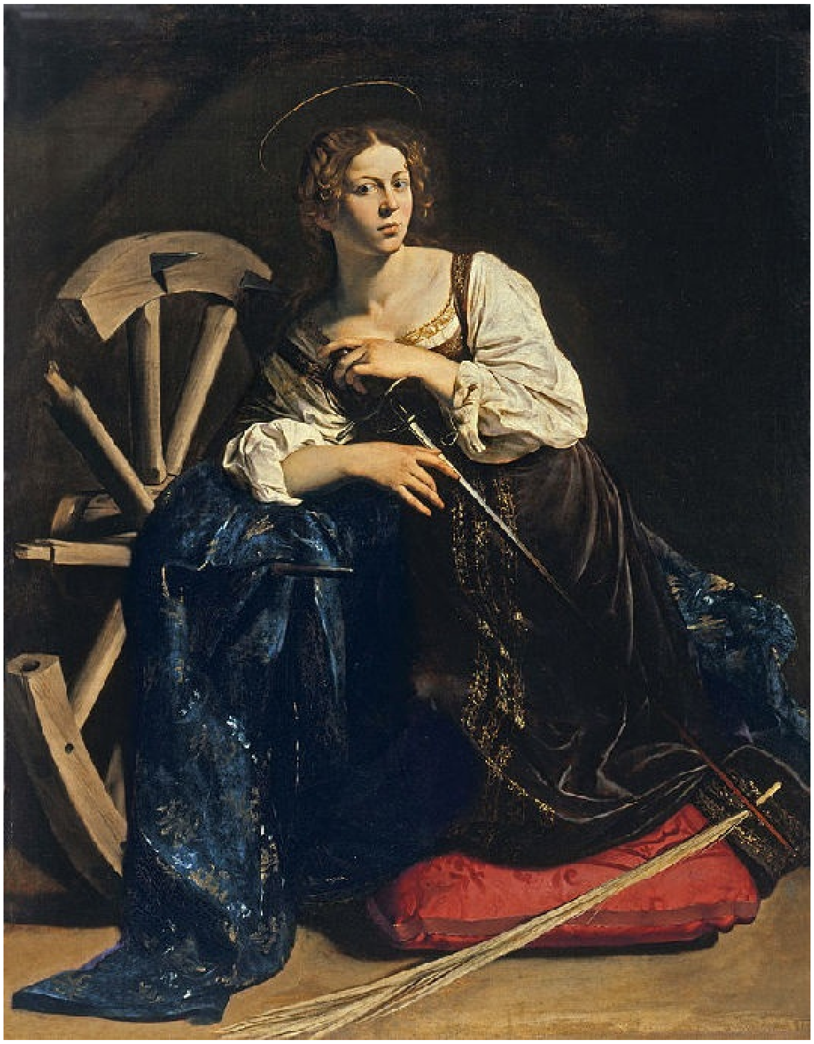
Fortune Teller

c. 1597
Oil on canvas
99 x 131 cm
Paris, France
Musée du Louvre



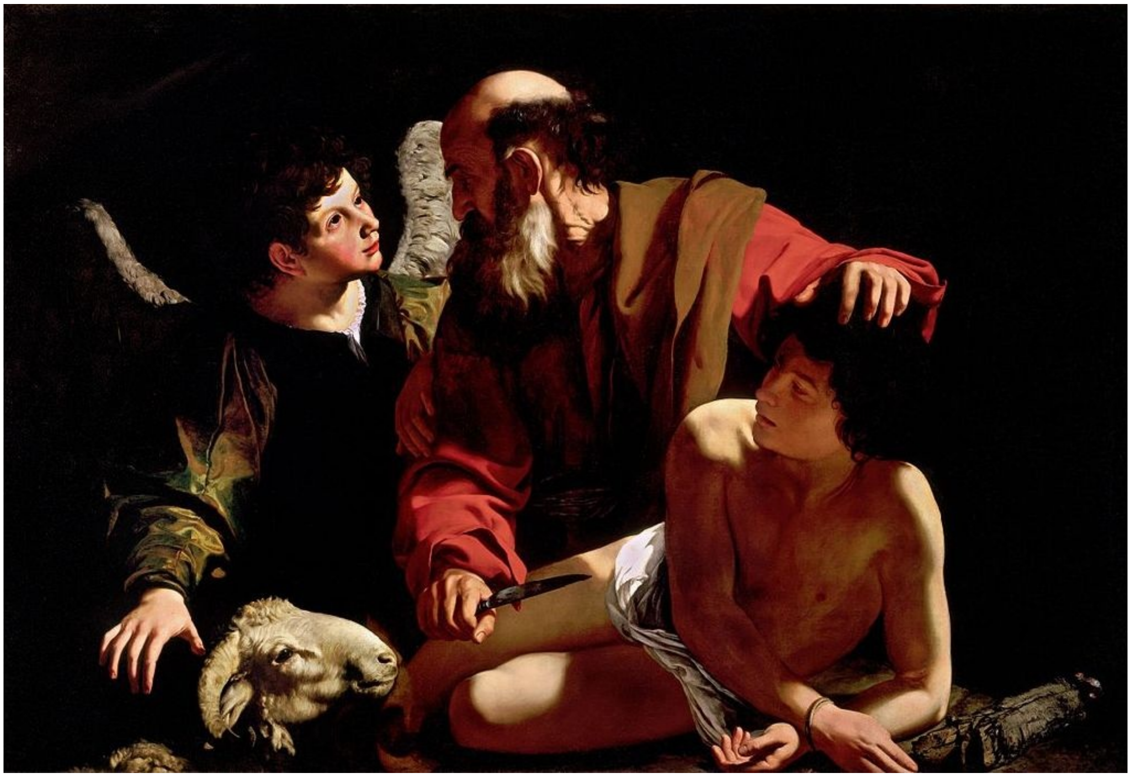
Saint Catherine of Alexandria

c. 1598
Oil on canvas
173 x 133 cm
Madrid, Spain
Thyssen-Bornemisza Museum



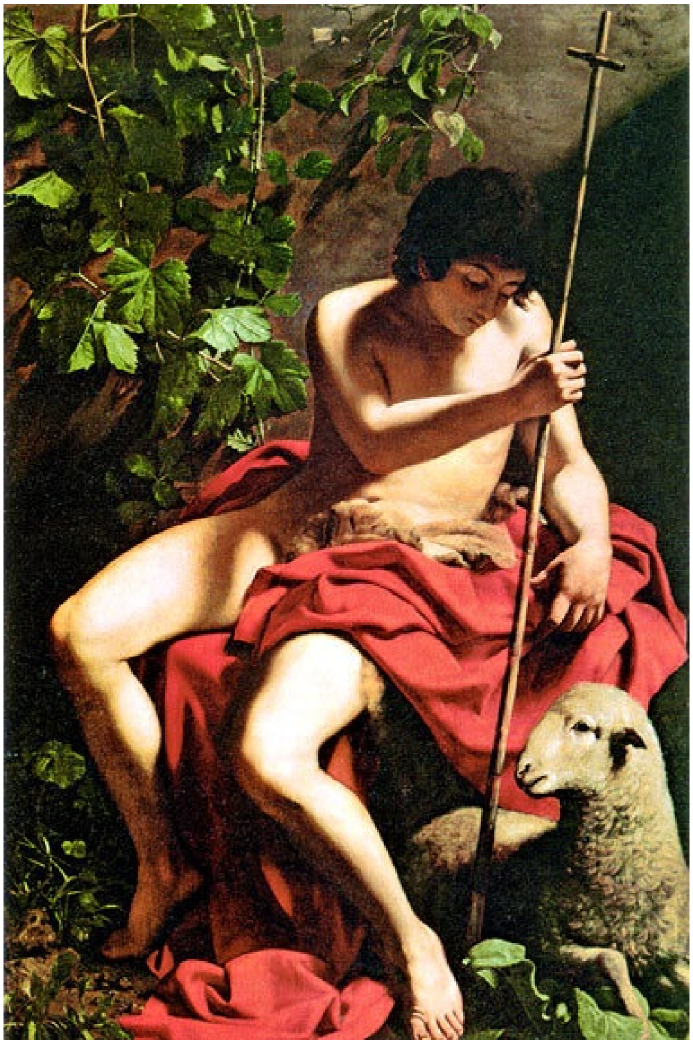
Sacrifice of Isaac

c. 1598
Oil on canvas
116 x 173 cm
Princeton, New Jersey
Barbara Piasecka-Johnson Collection



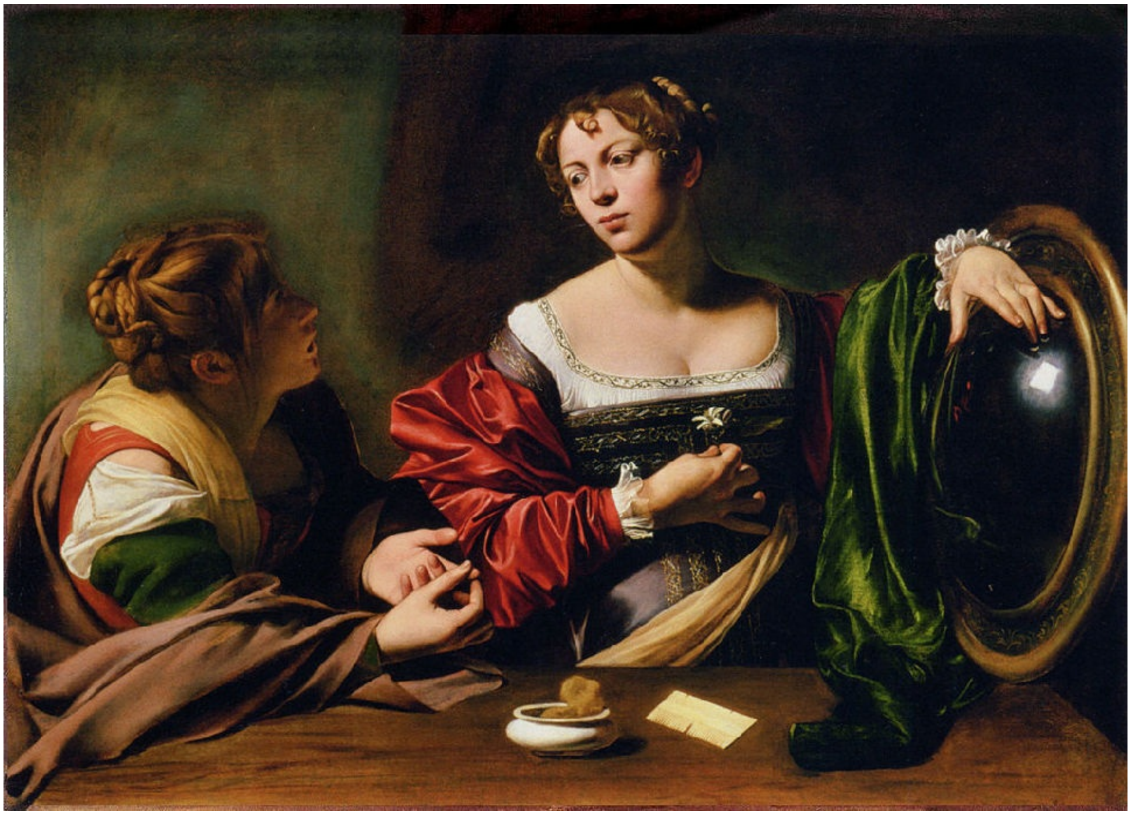
John the Baptist

c. 1598
Oil on canvas
169 x 112 cm
Toledo, Spain
Cathedral Museum



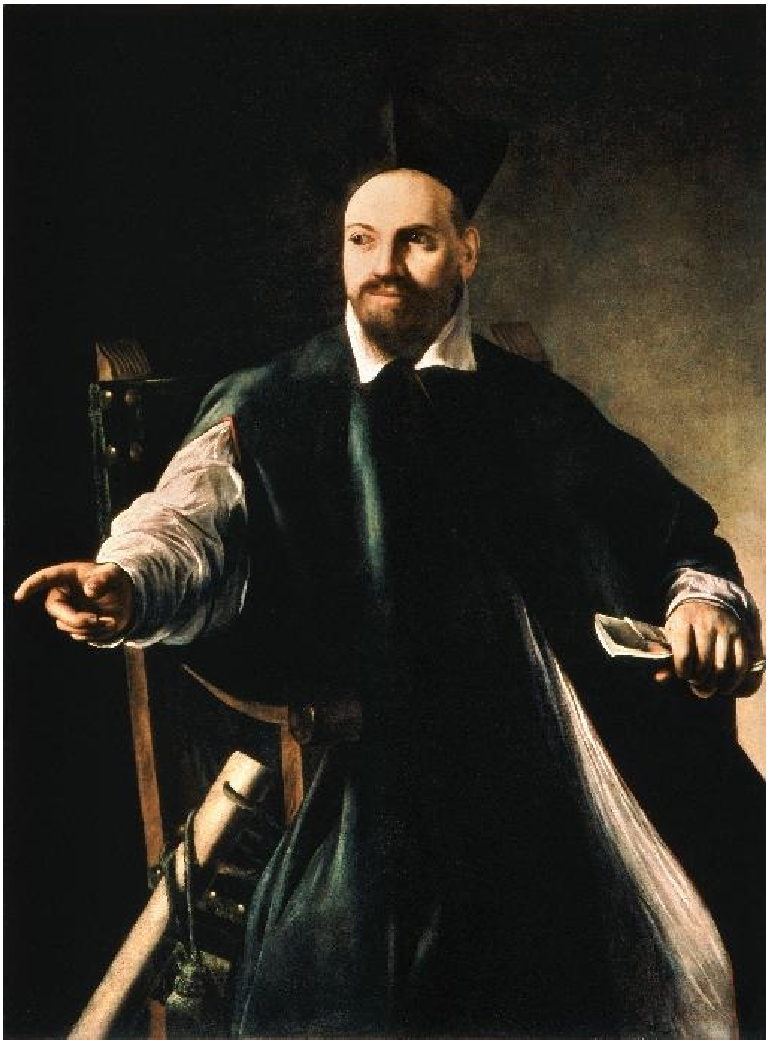
Martha and Mary Magdalene

c. 1598
Oil on canvas
97.8 x 132.7 cm
Detroit, Michigan
Detroit Institute of Arts



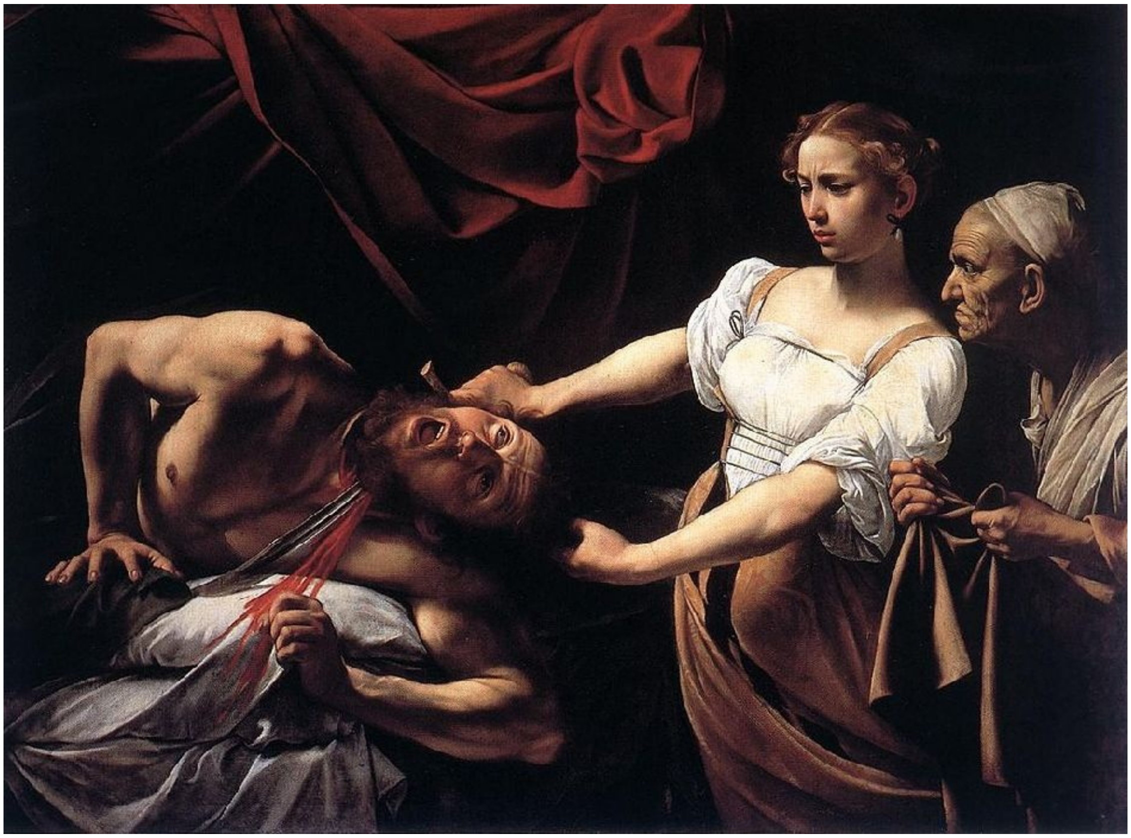
Portrait of Maffeo Barberini

c. 1598
Oil on canvas
124 x 99 cm
Florence, Italy
Private Collection



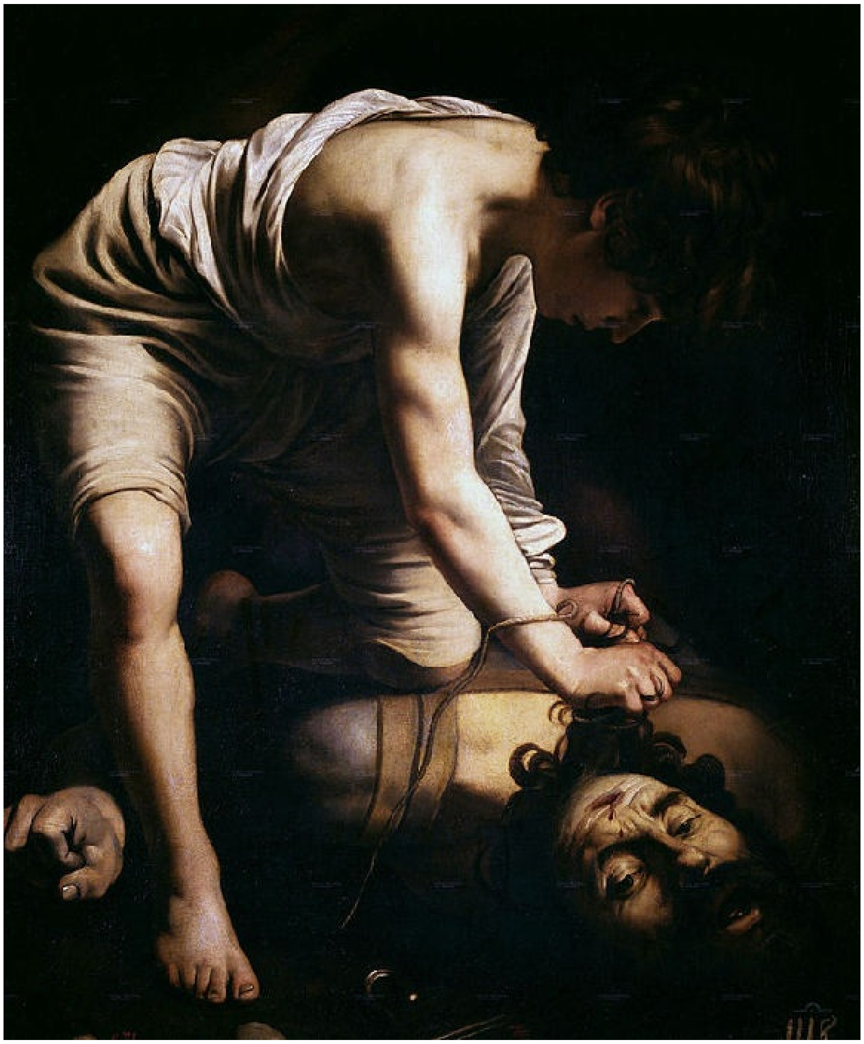
Judith Beheading Holofernes

c. 1598
Oil on canvas
145 x 195 cm
Rome, Italy
Galleria Nazionale d'Arte Antica



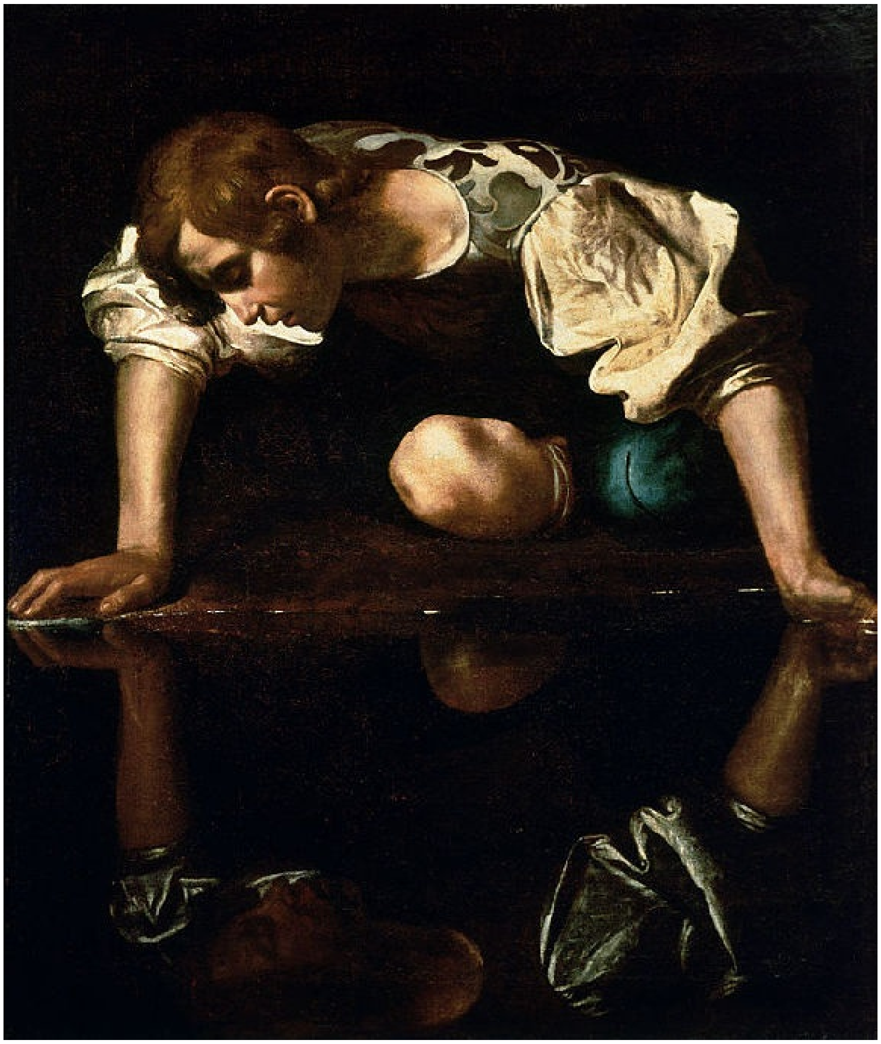
David and Goliath

c. 1599
Oil on canvas
110 x 91 cm
Madrid, Spain
Prado



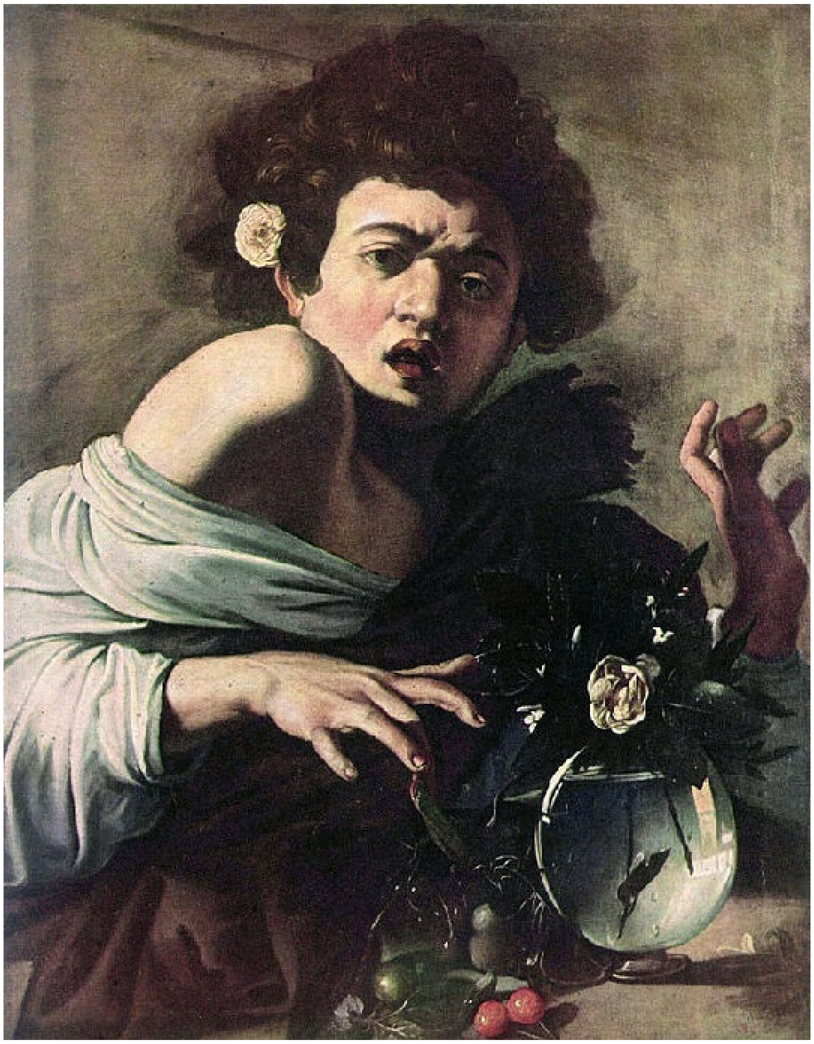
Narcissus

c. 1599
Oil on canvas
110 x 92 cm
Rome, Italy
Galleria Nazionale d’Arte Antica



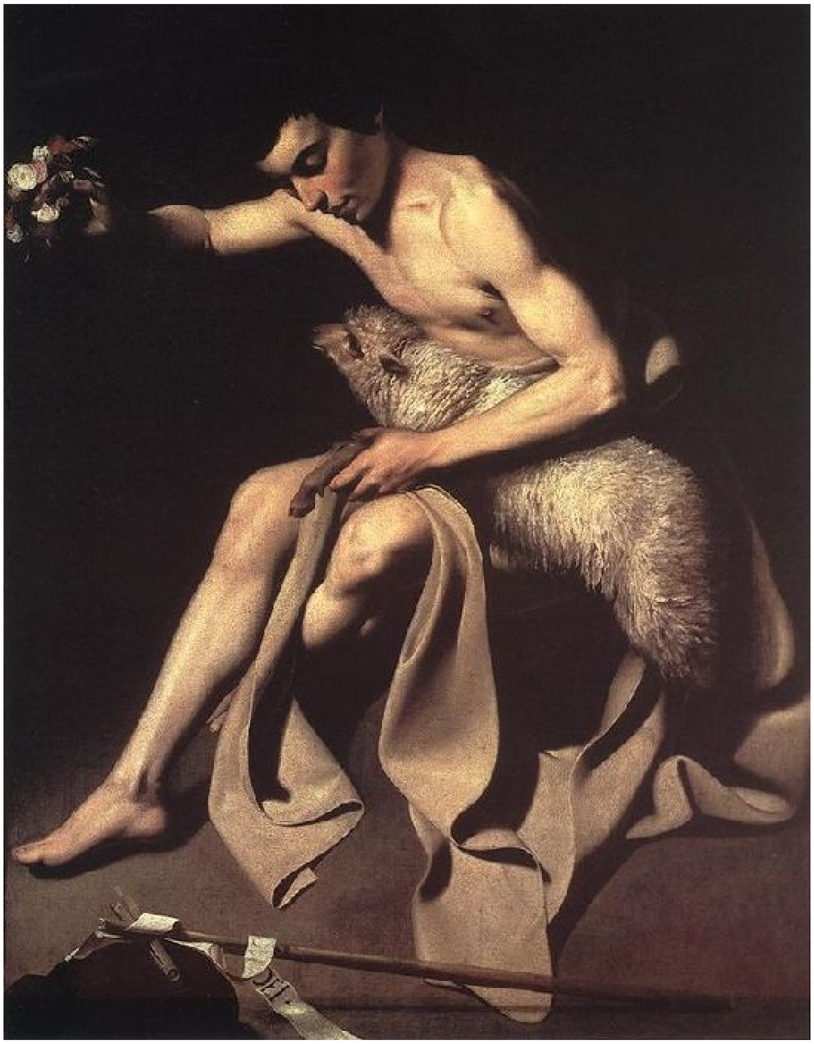
Boy Bitten by a Lizard

c. 1600
Oil on canvas
65.8 x 52.3 cm
Florence, Italy
Fondazione Roberto Longhi



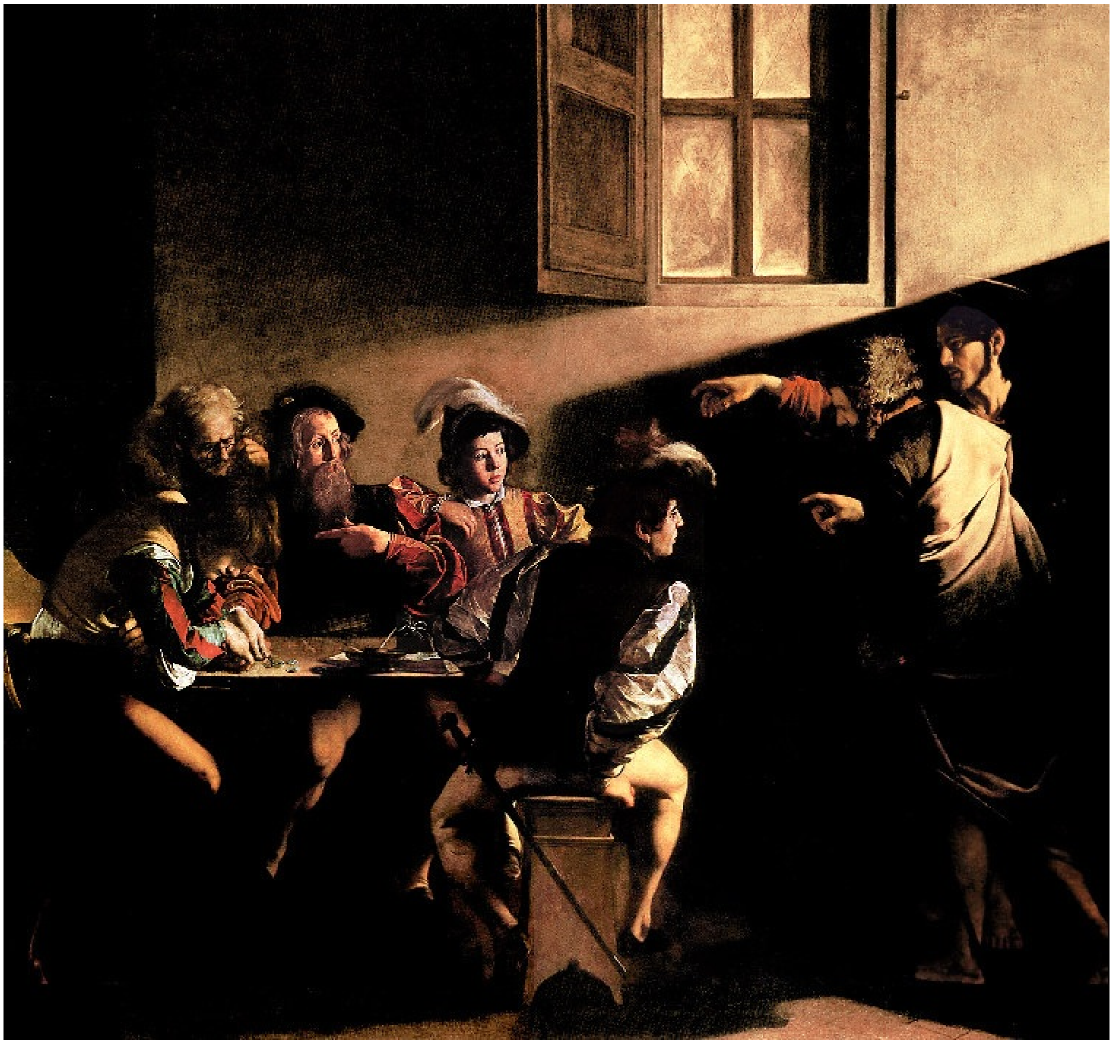
John the Baptist

c. 1600
Oil on canvas
102.5 x 83 cm
Basel, Switzerland
Öffentliche Kunstsammlung
Attributed - dubious



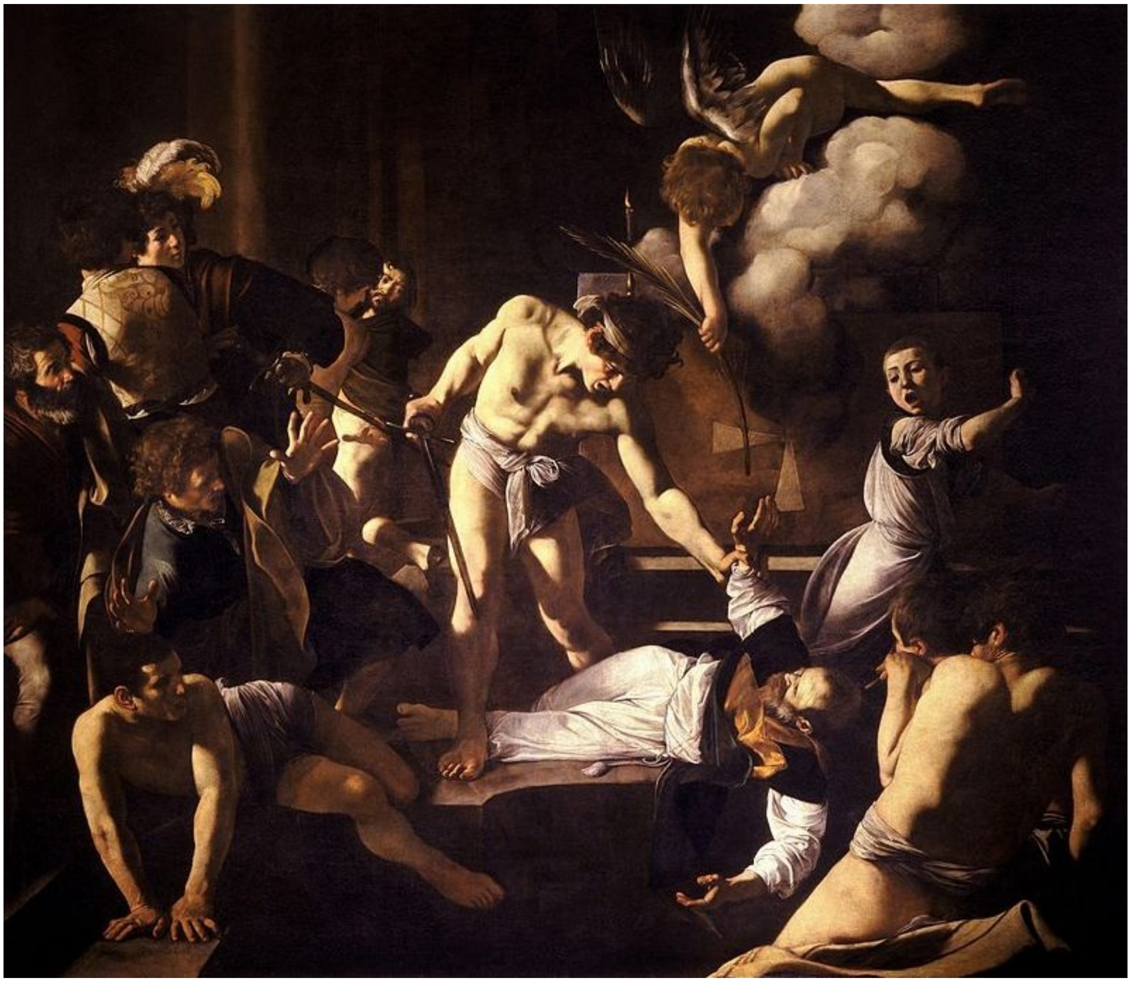
Calling of Saint Matthew

c. 1600
Oil on canvas
323 x 343 cm
Rome, Italy
Contarelli Chapel



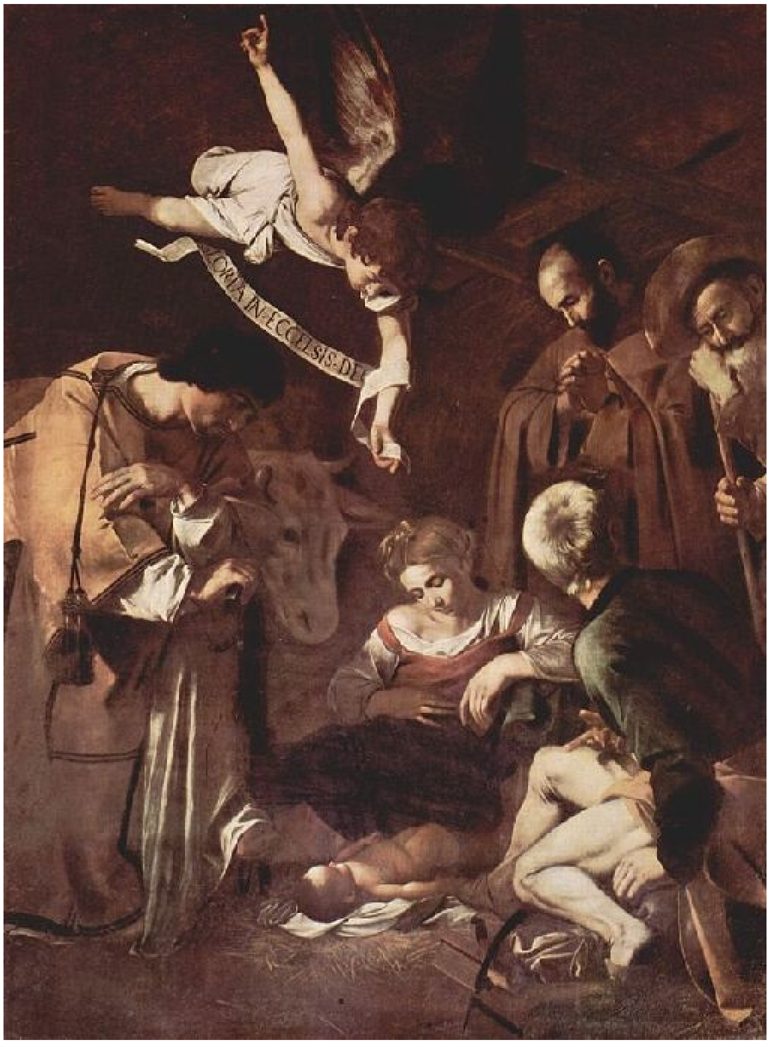
Martyrdom of Saint Matthew

1600
Oil on canvas
323 x 343 cm
Rome, Italy
Contarelli Chapel



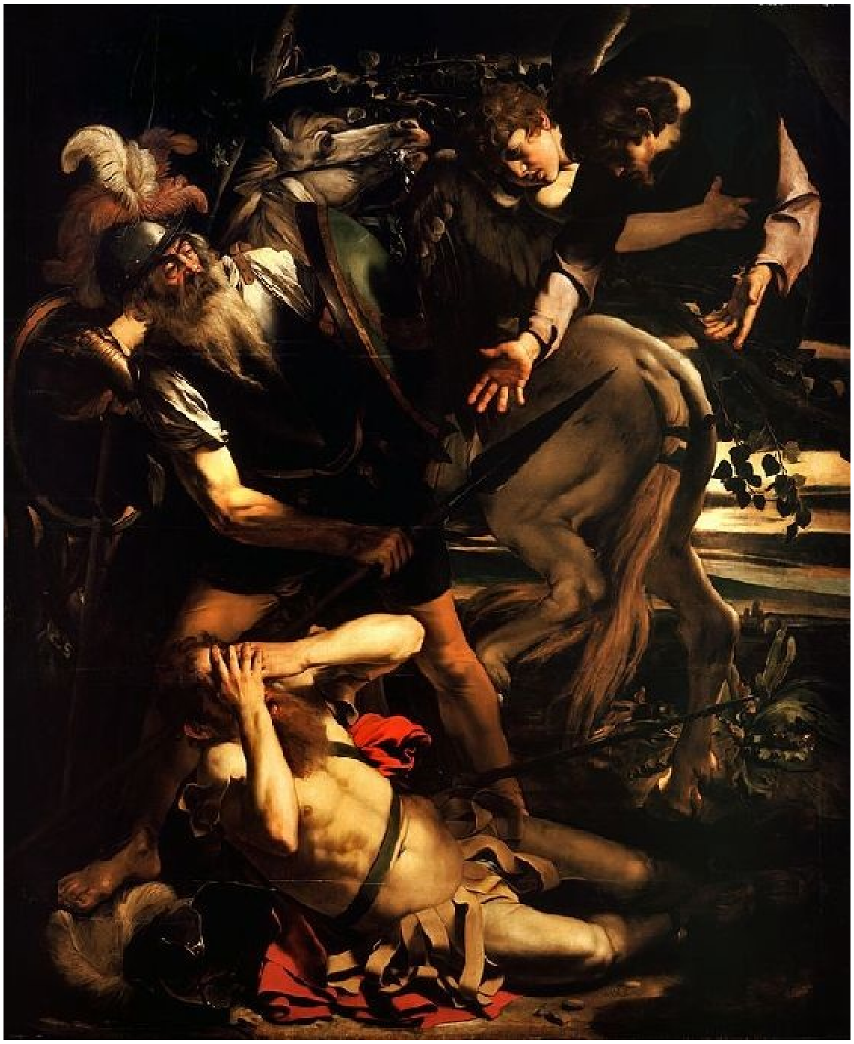
Nativity with St. Francis and St. Lawrence

1600? 1609?
Oil on canvas
268 x 197 cm
Palermo, Italy
Church of San Lorenzo
Stolen in 1969


GLORIA IN EXCELSIS DEO

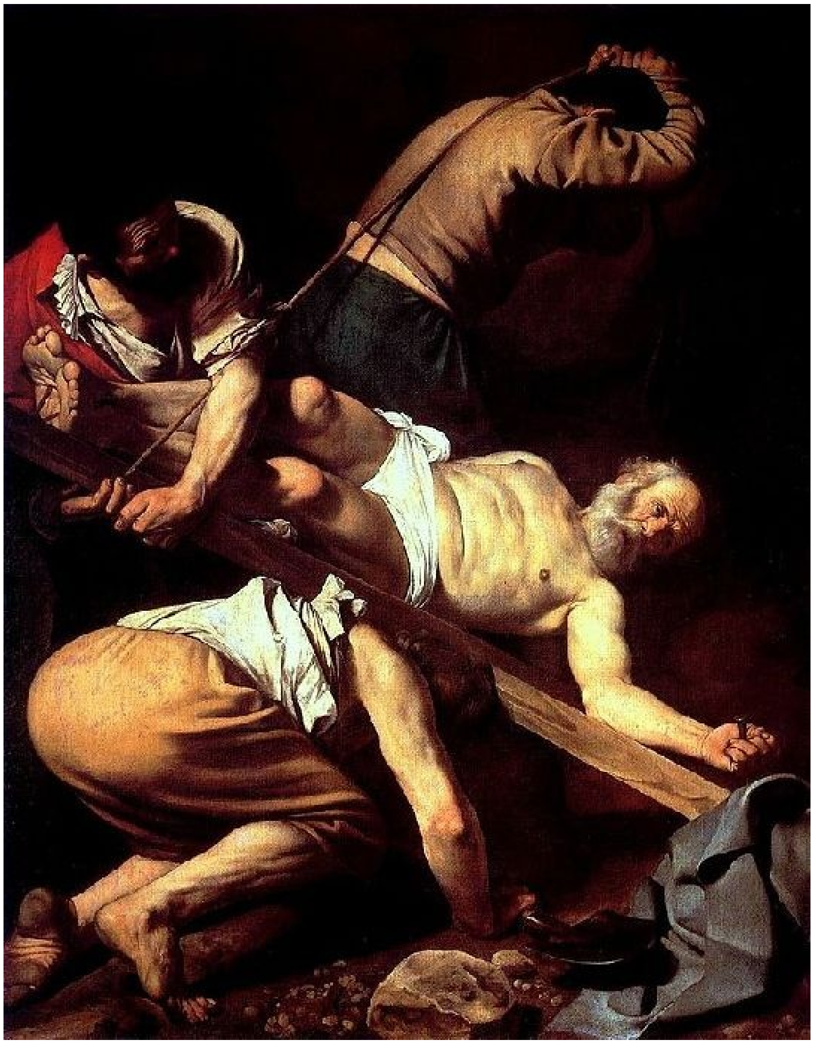
Conversion of Saint Paul

1600
Oil on cypress wood
237 x 189 cm
Rome, Italy
Odescalchi Balbi Collection



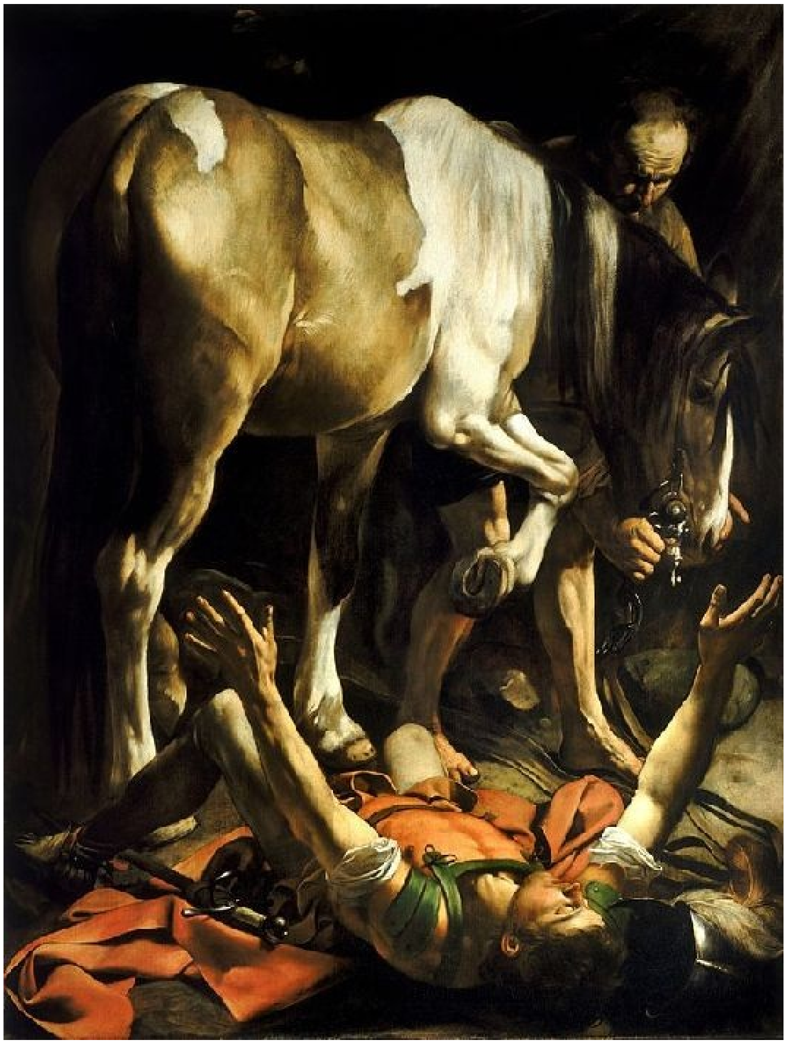
Crucifixion of Saint Peter

1601
Oil on canvas
230 x 175 cm
Rome, Italy
Cerasi Chapel



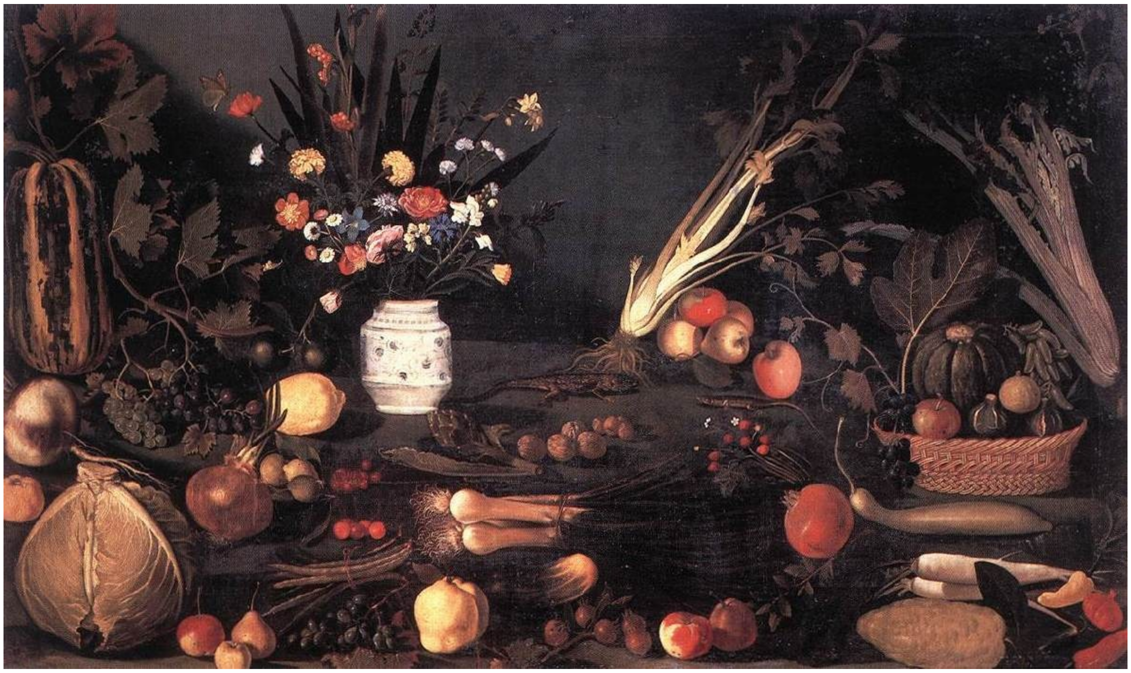
Conversion of Saint Paul on the Road to Damascus

1601
Oil on canvas
230 x 175 cm
Rome, Italy
Cerasi Chapel



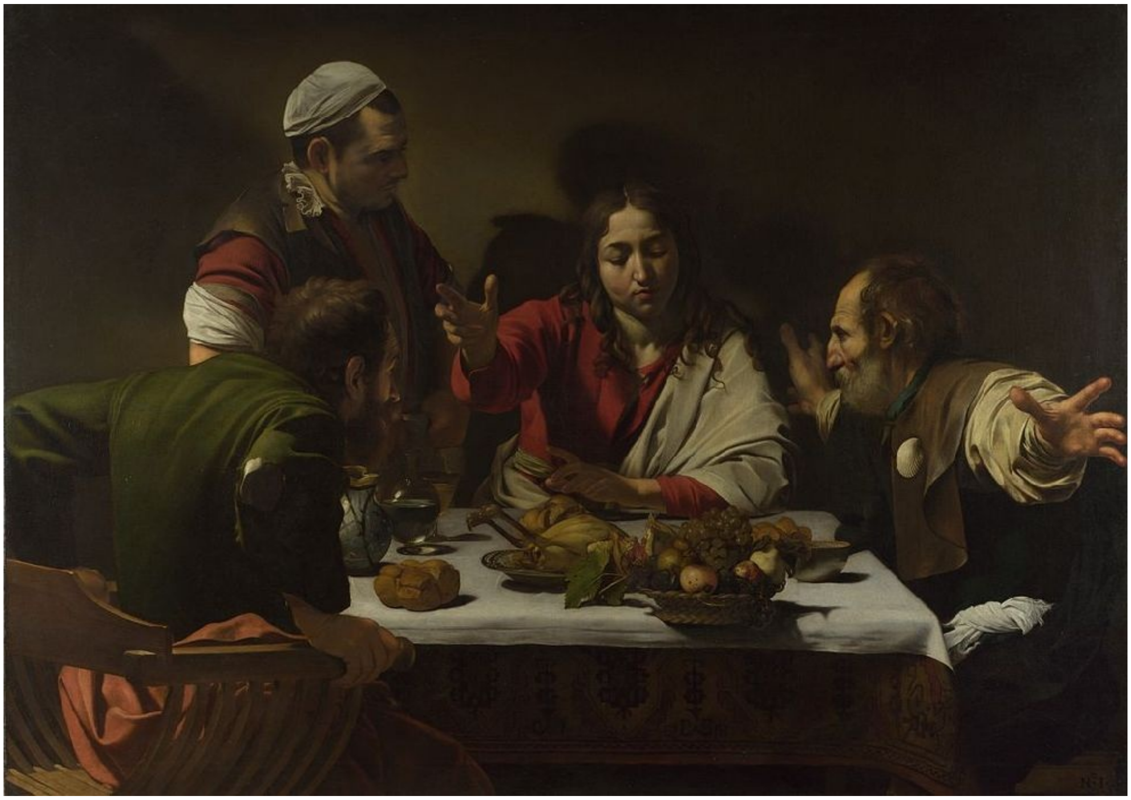
Still Life with Flowers and Fruit

1601
Oil on canvas
105 x 184 cm
Rome, Italy
Borghese
(Attributed)



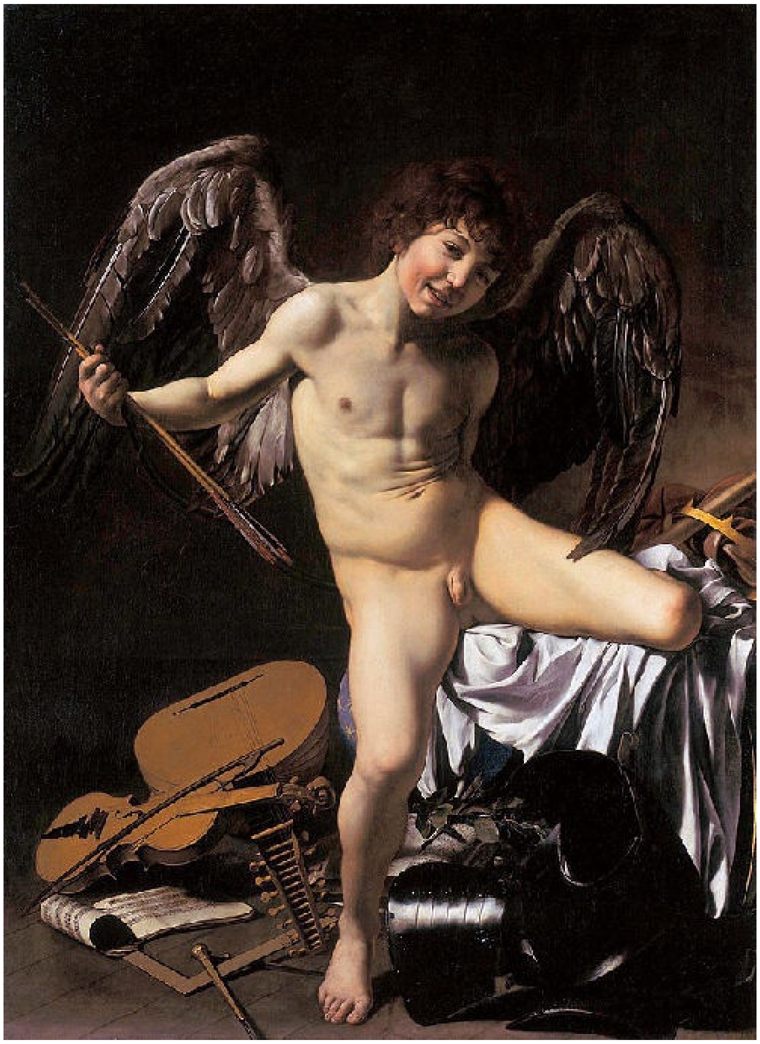
Supper at Emmaus

1602
Oil on canvas
139 x 195 cm
London, England
National Gallery



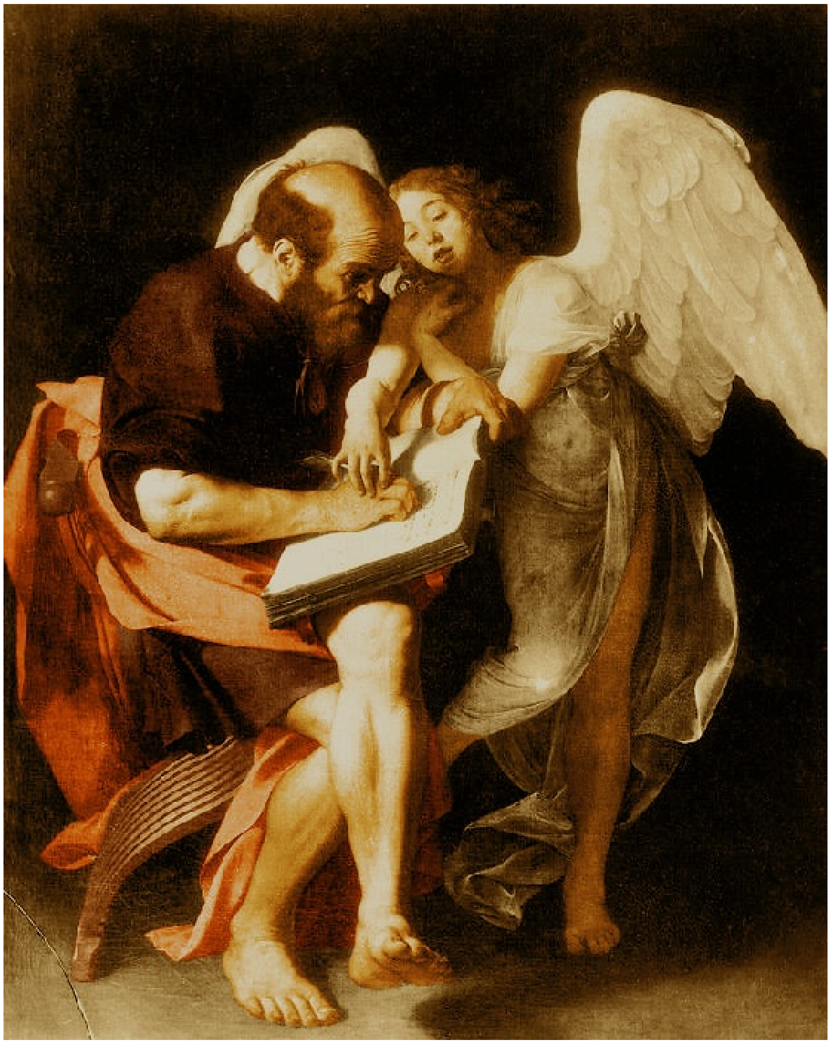
Amor Victorious

1602
Oil on canvas
156 x 113 cm
Berlin, Germany
Gemäldegalerie,



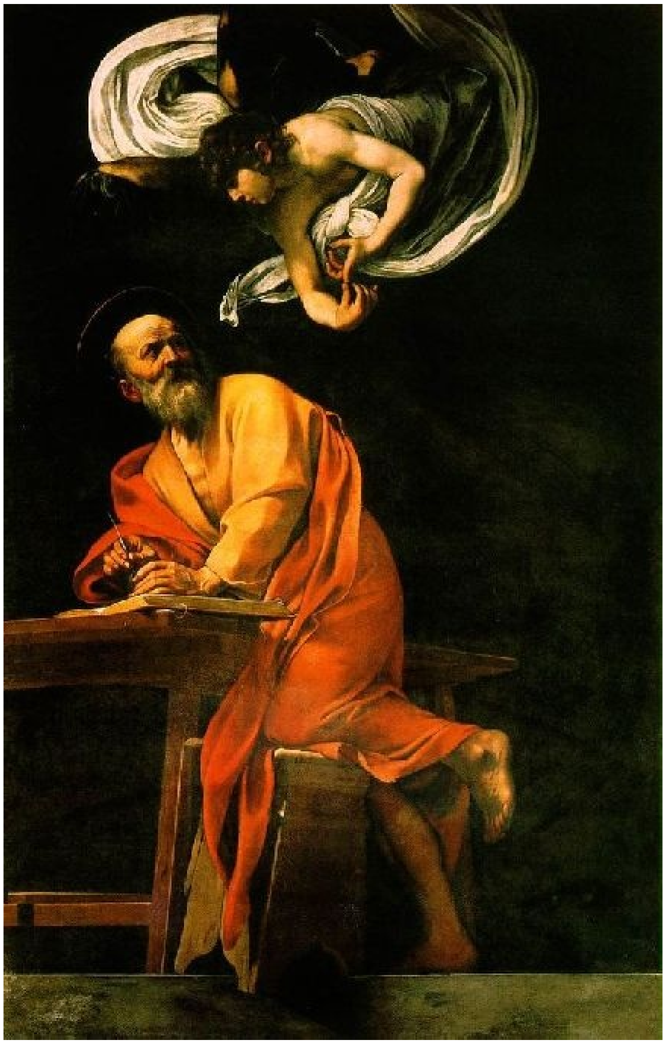
Saint Matthew and the Angel

1602
Oil on canvas
232 x 183 cm
Berlin, Germany
Kaiser Friedrich Museum
Destroyed in 1945



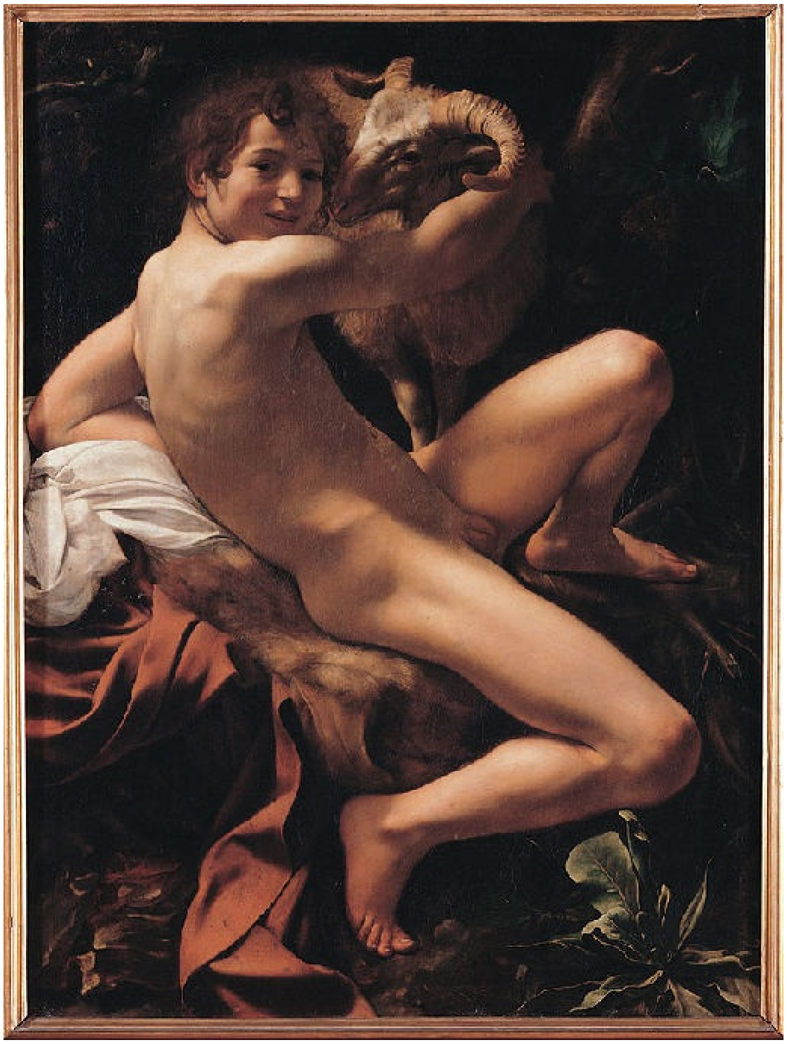
Inspiration of Saint Matthew

1602
Oil on canvas
292 x 186 cm
Rome, Italy
Contarelli Chapel



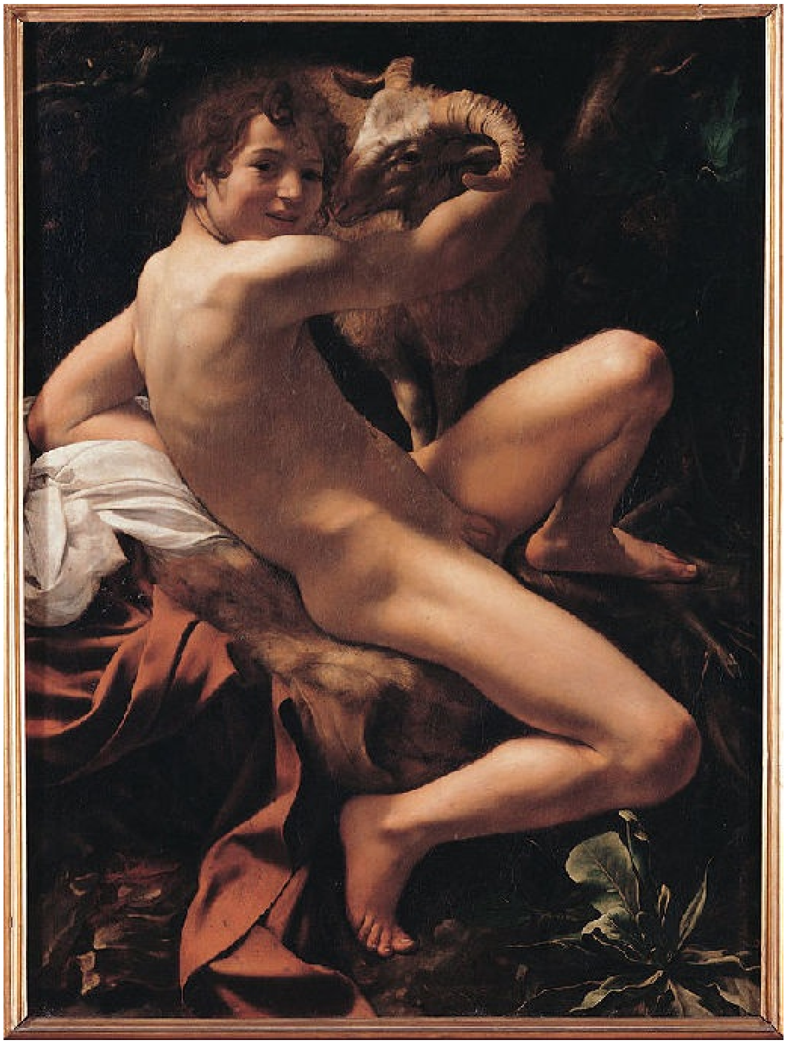
John the Baptist I

1602
Oil on canvas
129 x 94 cm
Rome, Italy
Capitoline Museums



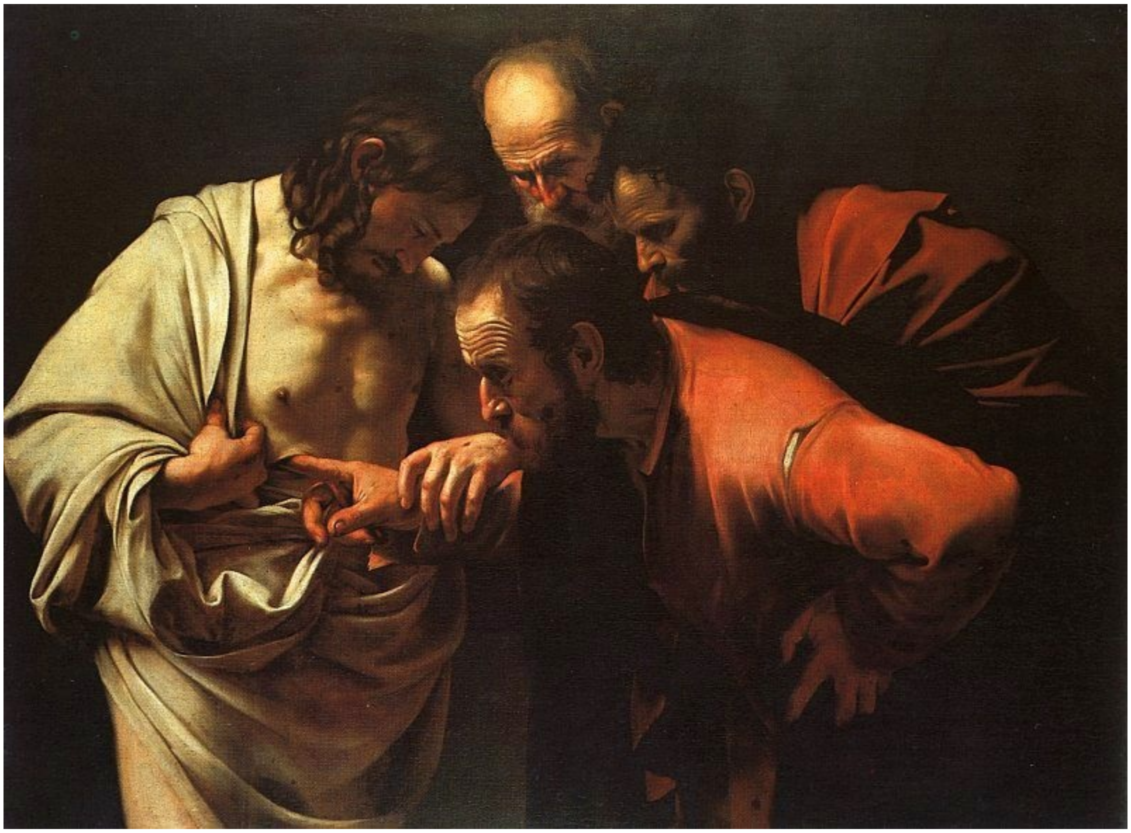
John the Baptist II

c. 1602
Oil on canvas
129 x 94 cm
Rome, Italy
Doria Pamphilj Gallery



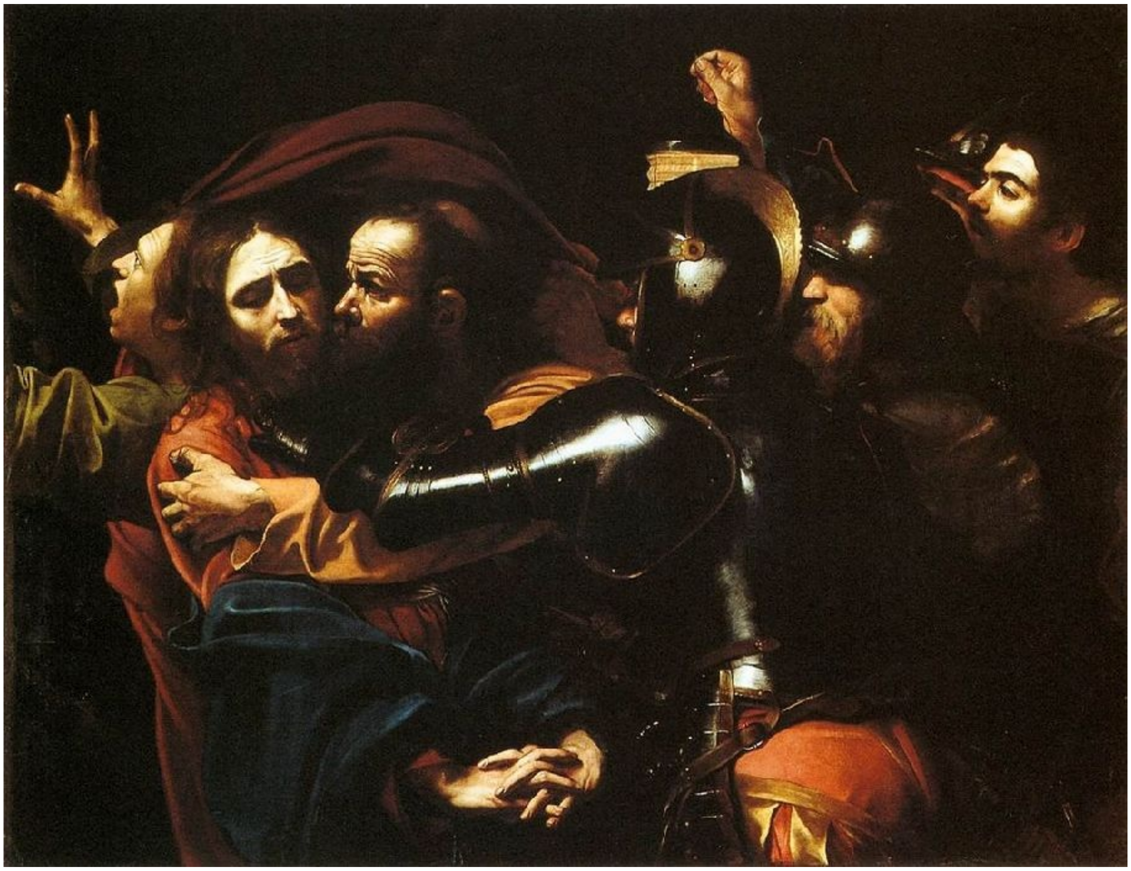
Incredulity of Saint Thomas

c. 1602
Oil on canvas
107 x 146 cm
Potsdam, Germany
Sanssouci



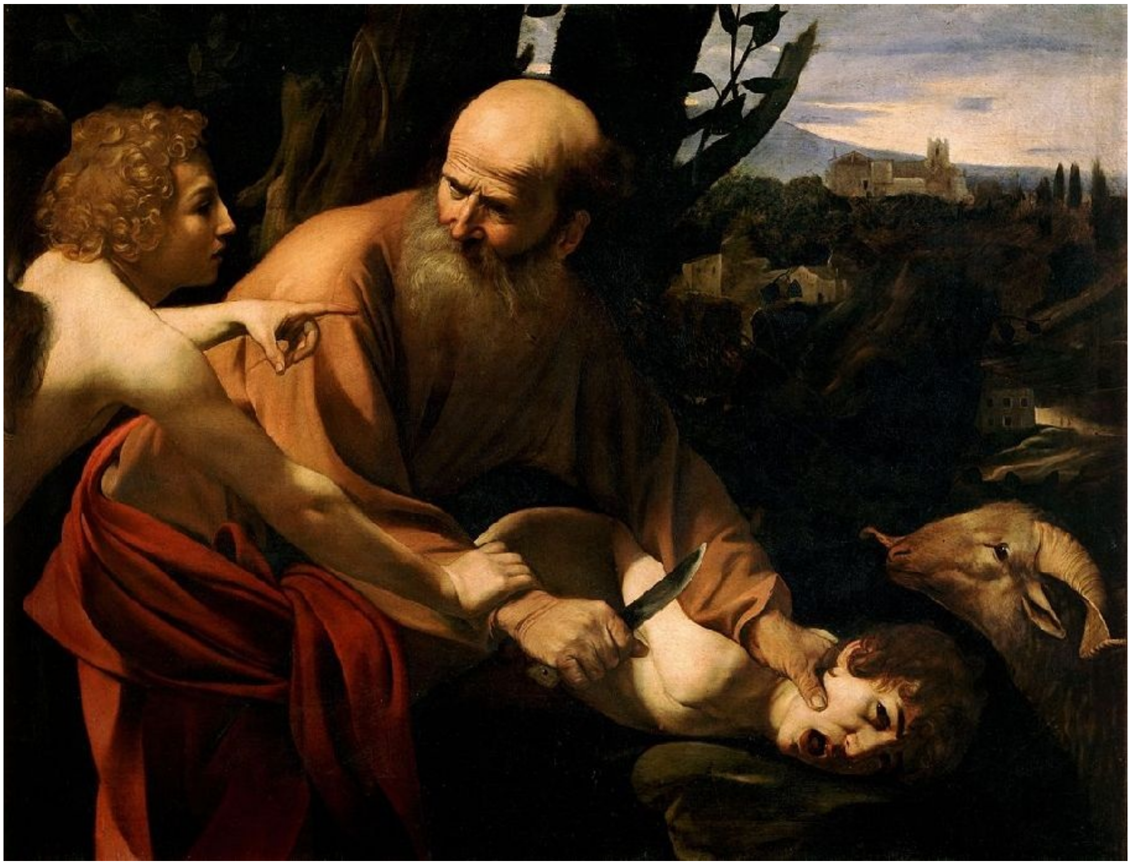
Taking of Christ

1602
Oil on canvas
133 x 169 cm
Dublin, Ireland
National Gallery of Ireland



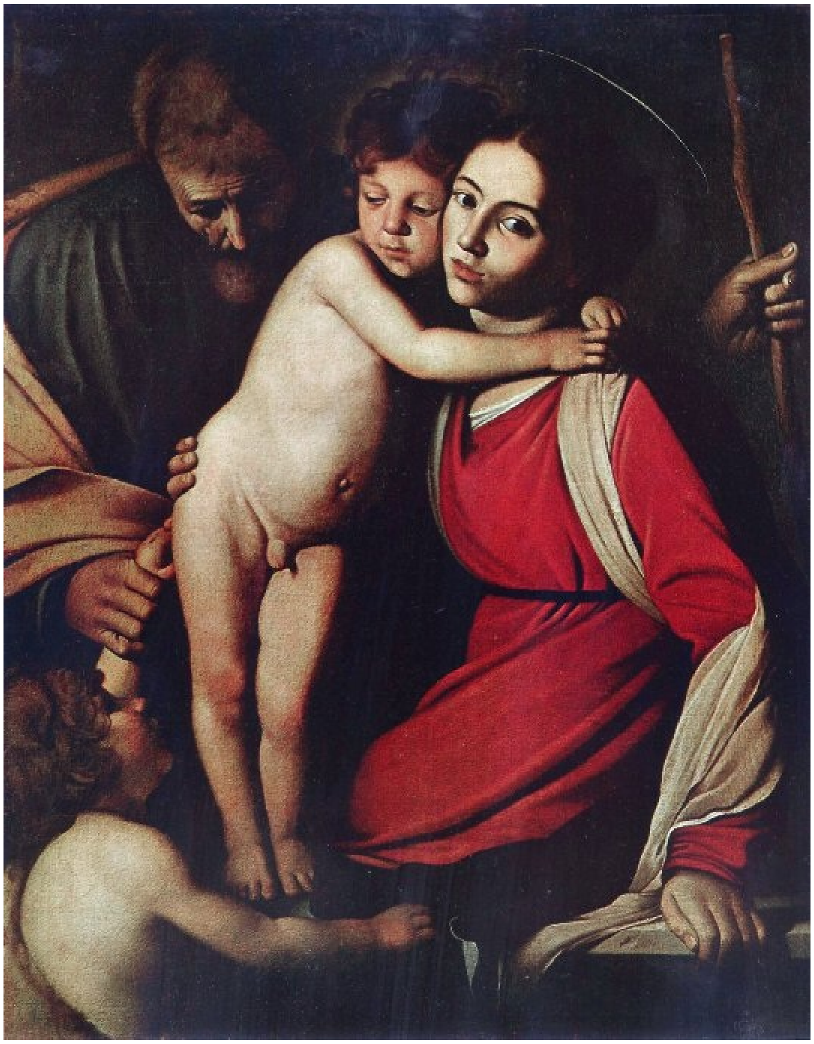
Sacrifice of Isaac

1602
Oil on canvas
104 x 135 cm
Florence, Italy
Uffizi



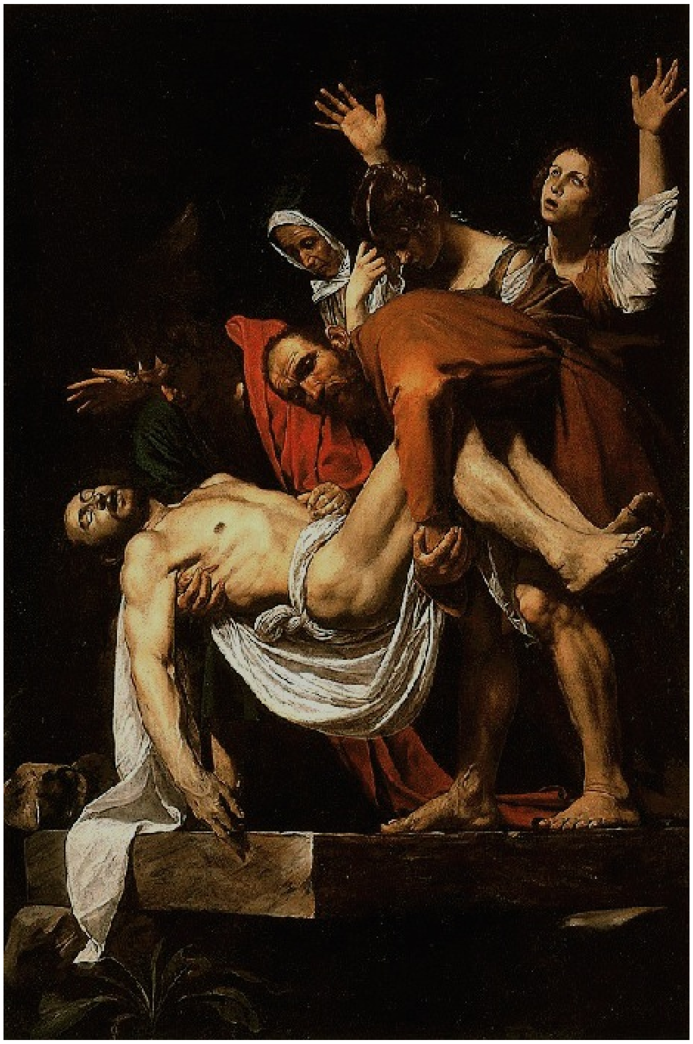
Holy Family with St. John the Baptist

c. 1603
Oil on canvas
117.5 x 96
New York City, New York
Metropolitan Museum of Art (on loan)



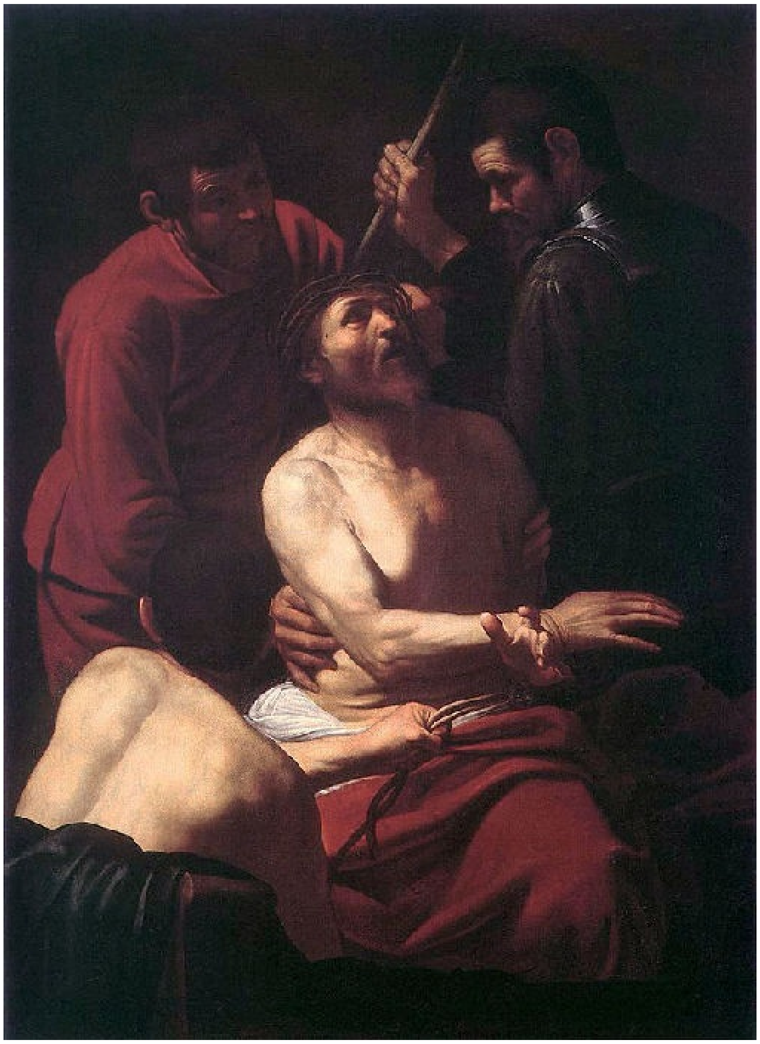
Entombment

c. 1603
Oil on canvas
300 x 203 cm
Vatican City
Vatican Museums



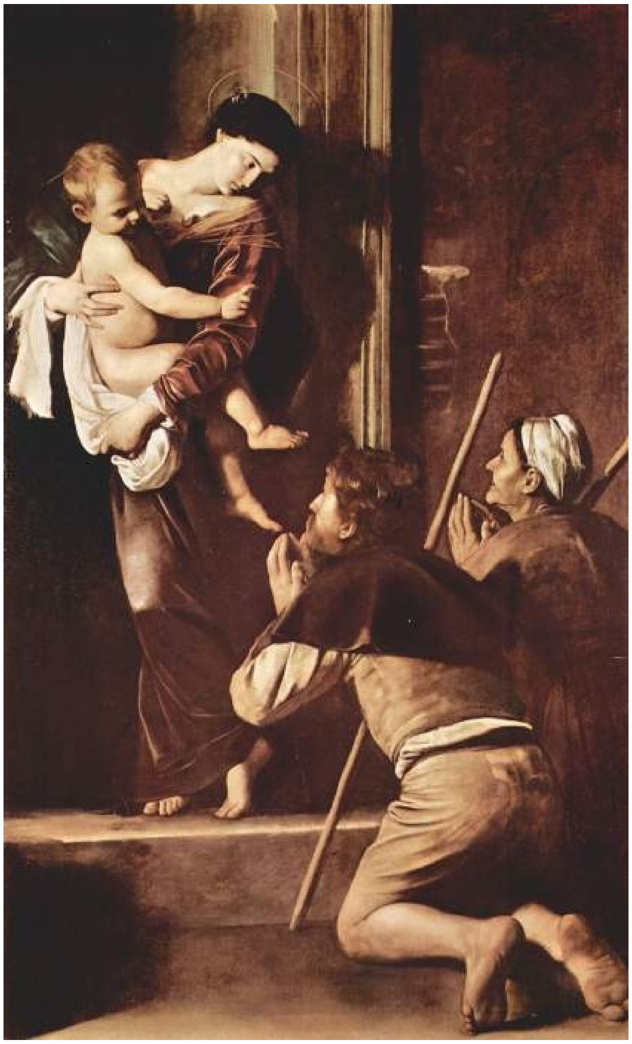
Crowning with Thorns

1603
Oil on canvas
125 x 178 cm
Prato, Italy
Cariprato Bank



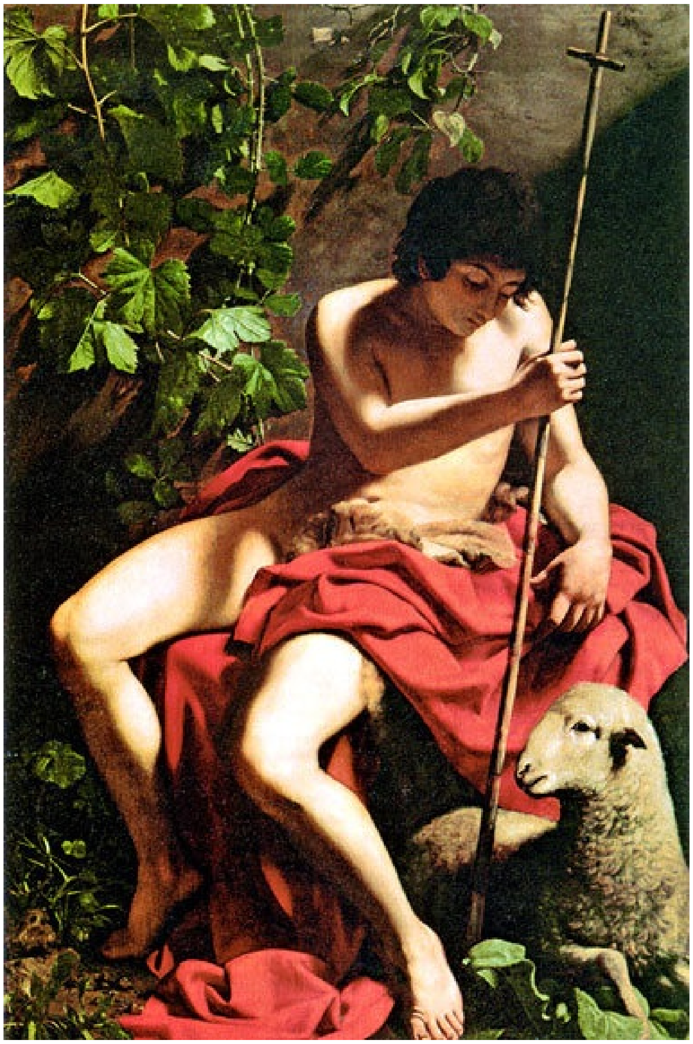
Madonna of Loreto

c. 1604
Oil on canvas
260 x 150 cm
Rome, Italy
Sant’Agostino



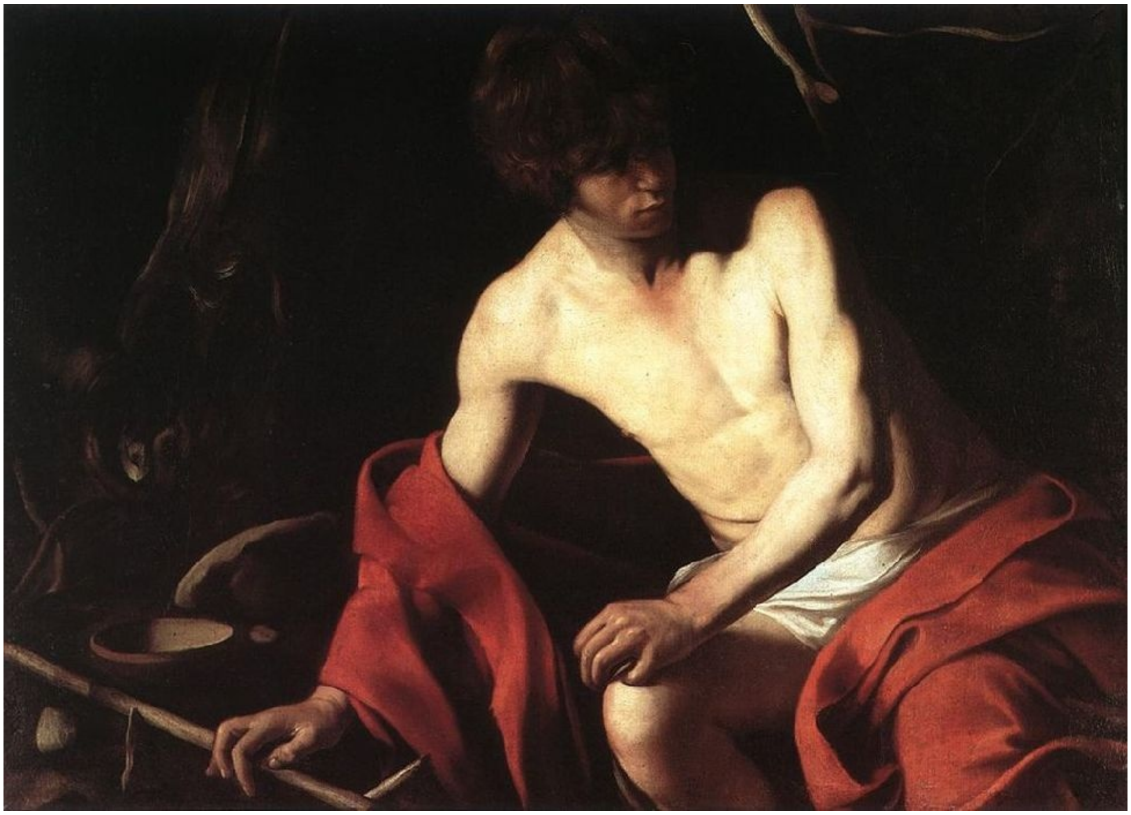
John the Baptist III

1604
Oil on canvas
172.5 x 104.5 cm
Kansas City, Missouri
Nelson-Atkins Museum of Art



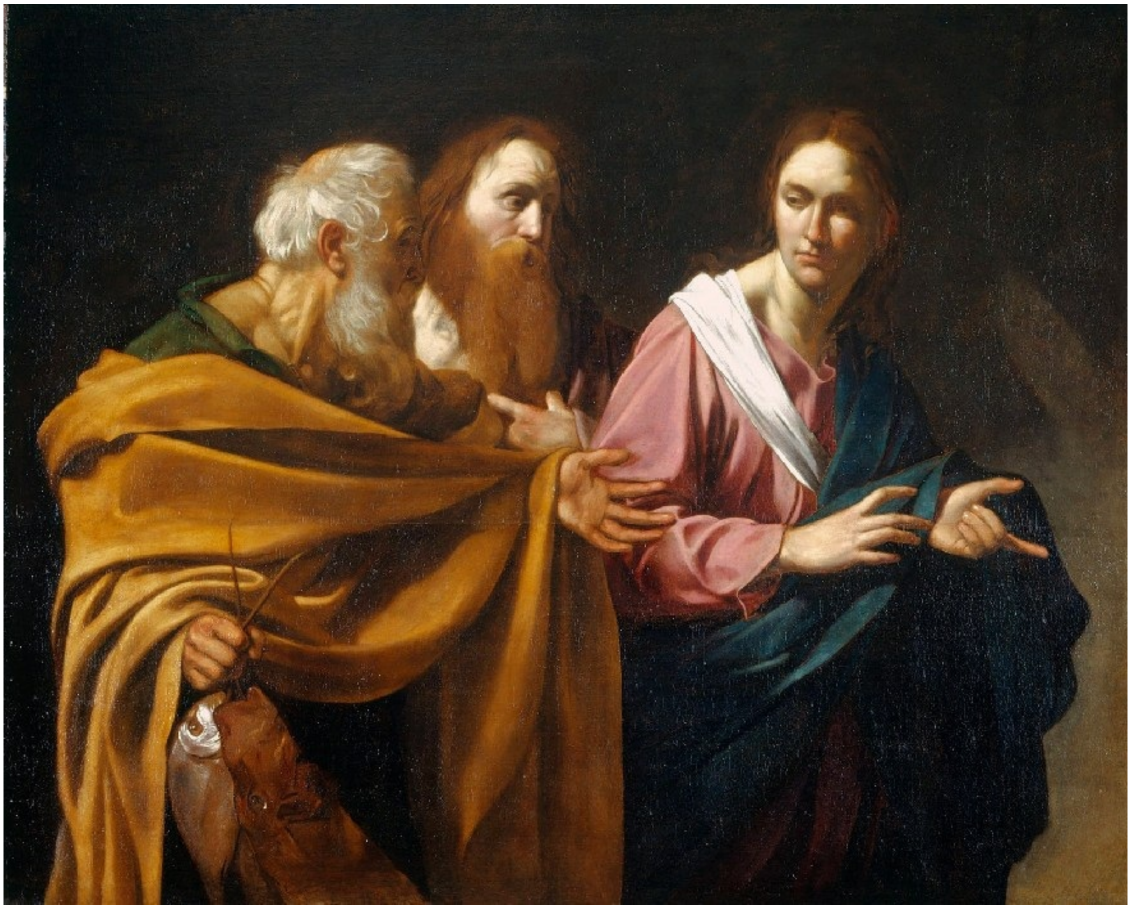
John the Baptist IV

c. 1604
Oil on canvas
94 x 131 cm
Rome, Italy
Galleria Nazionale d’Arte Antica



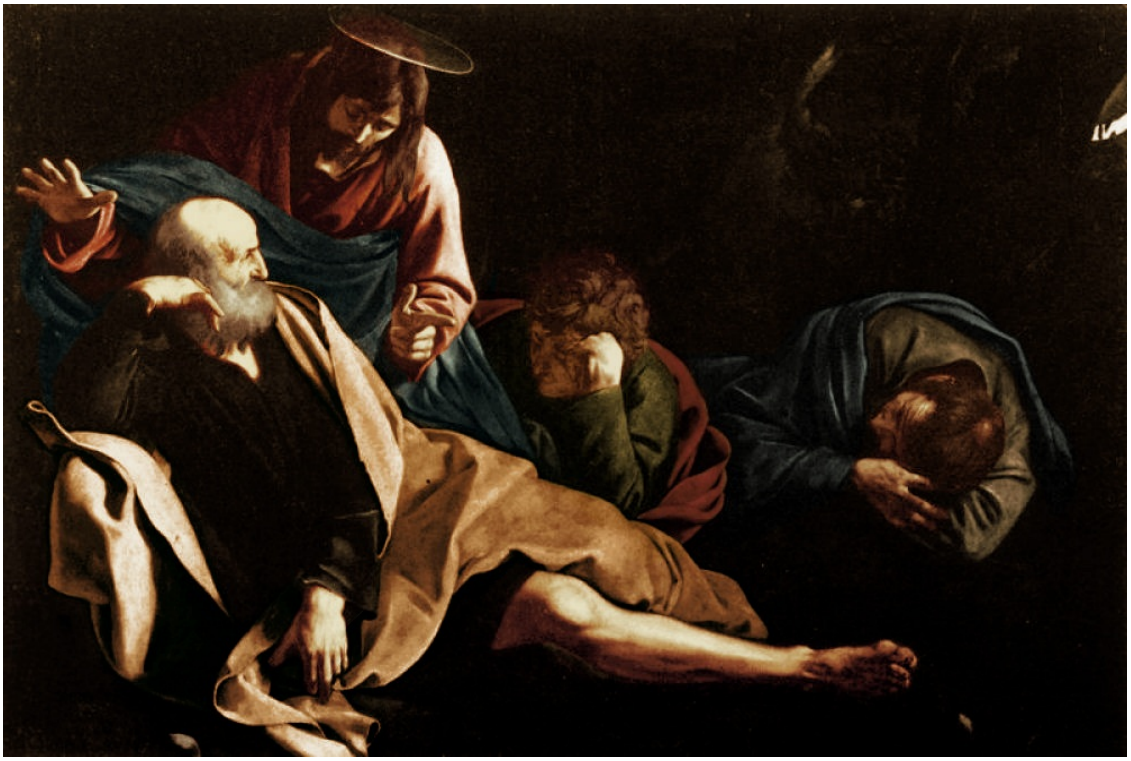
The Calling of Saints Peter and Andrew

c. 1604
Oil on canvas
140 x 176 cm
London, England
Hampton Court Palace - The Royal Collection



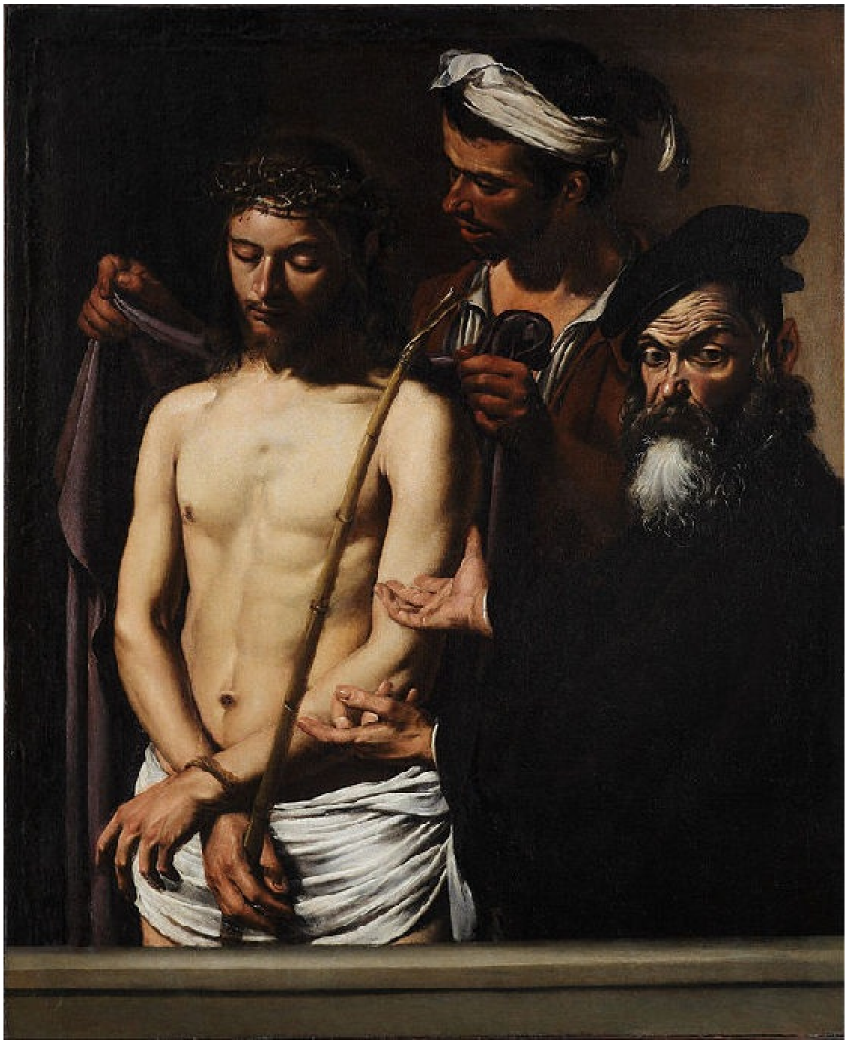
Christ on the Mount of Olives

1605
Oil on canvas
154 x 222 cm
Berlin, Germany
Kaiser Friedrich Museum
Destroyed in 1945



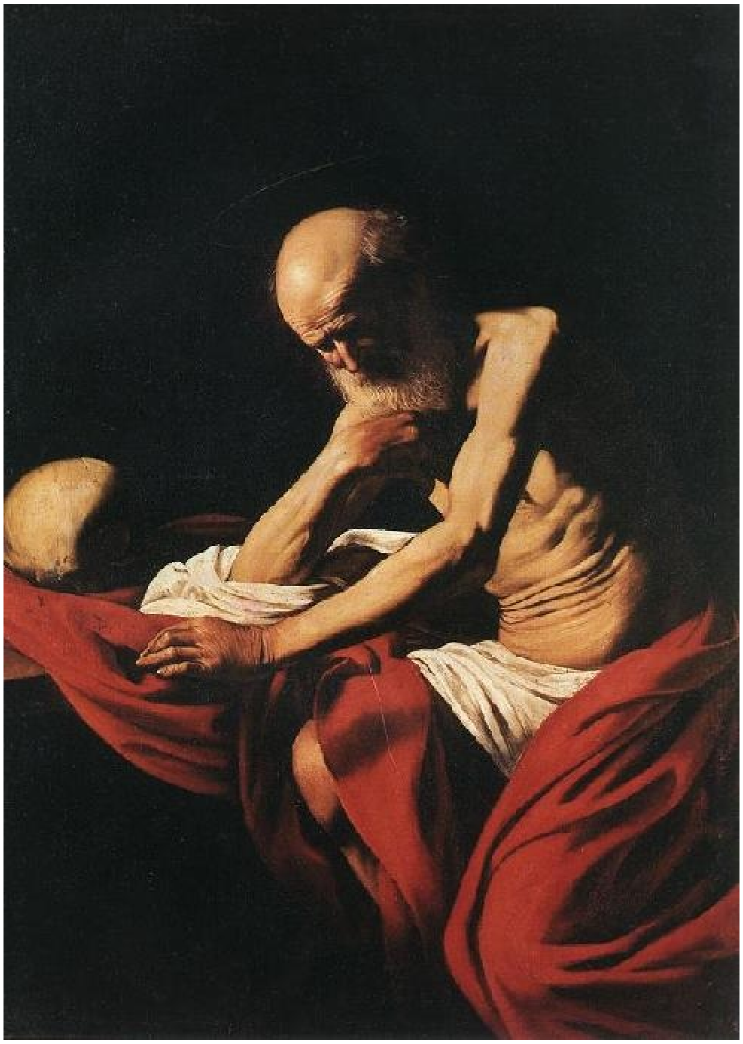
Ecce Homo

c. 1605
Oil on canvas
128 x 103 cm
Genoa, Italy
Palazzo Rosso



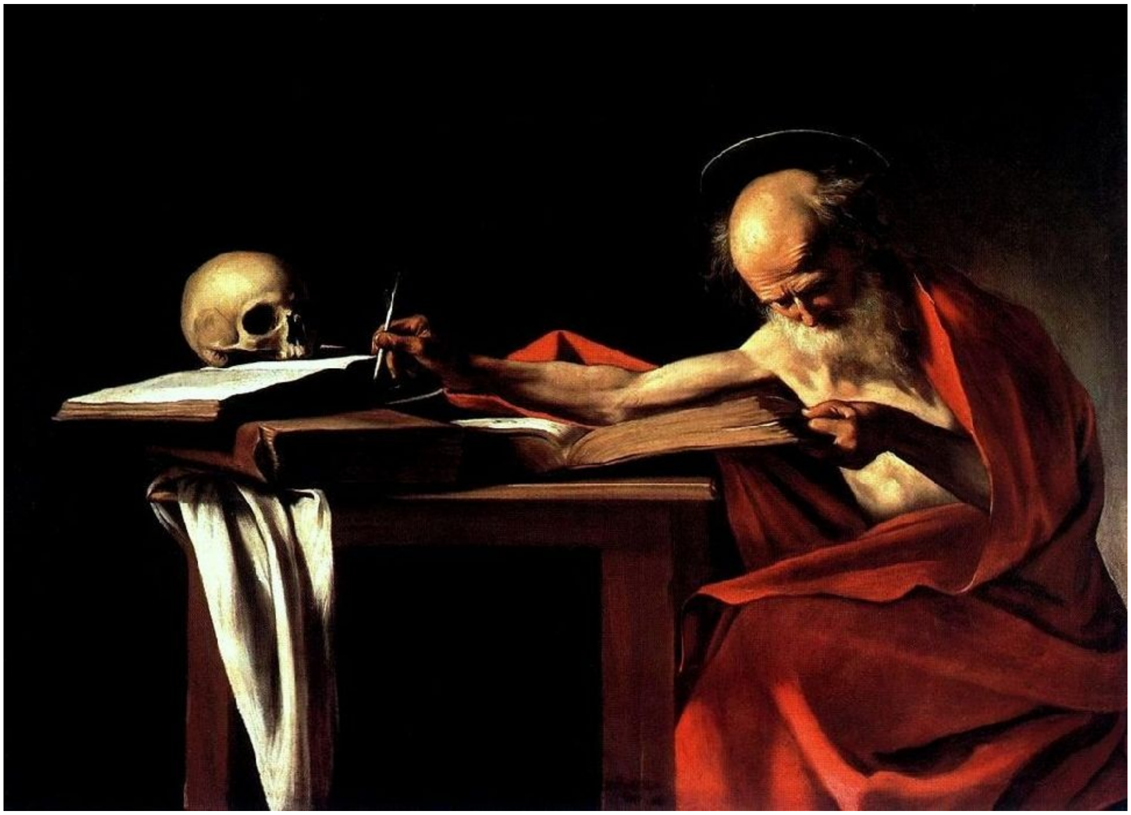
Saint Jerome in Meditation

c. 1605
Oil on canvas
118 x 81 cm
Barcelona, Spain
Santa Maria de Montserrat



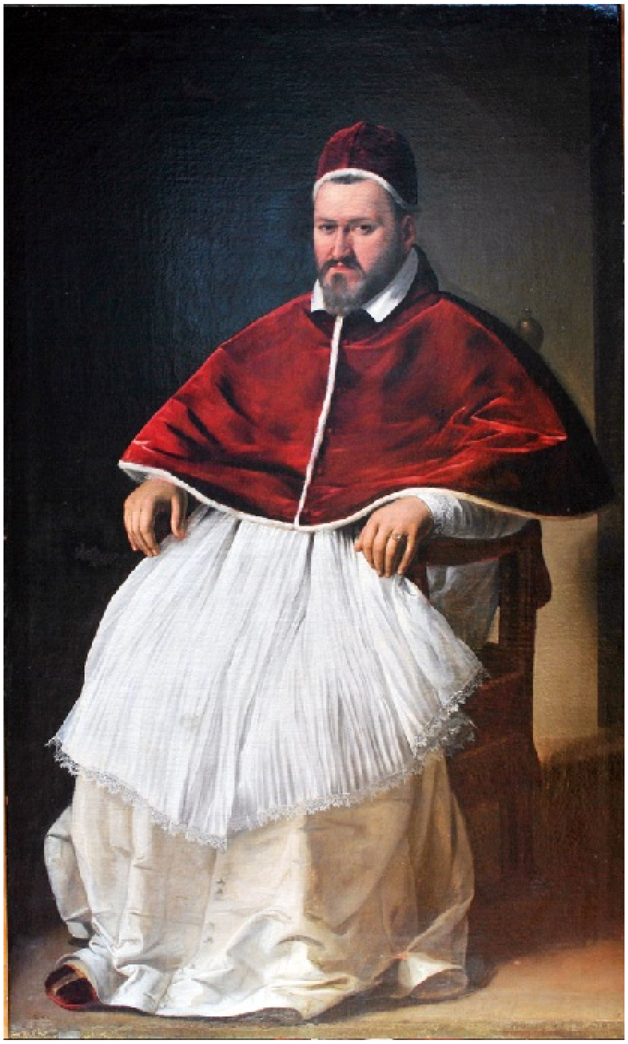
Saint Jerome Writing

c. 1605
Oil on canvas
112 x 157 cm
Rome, Italy
Borghese



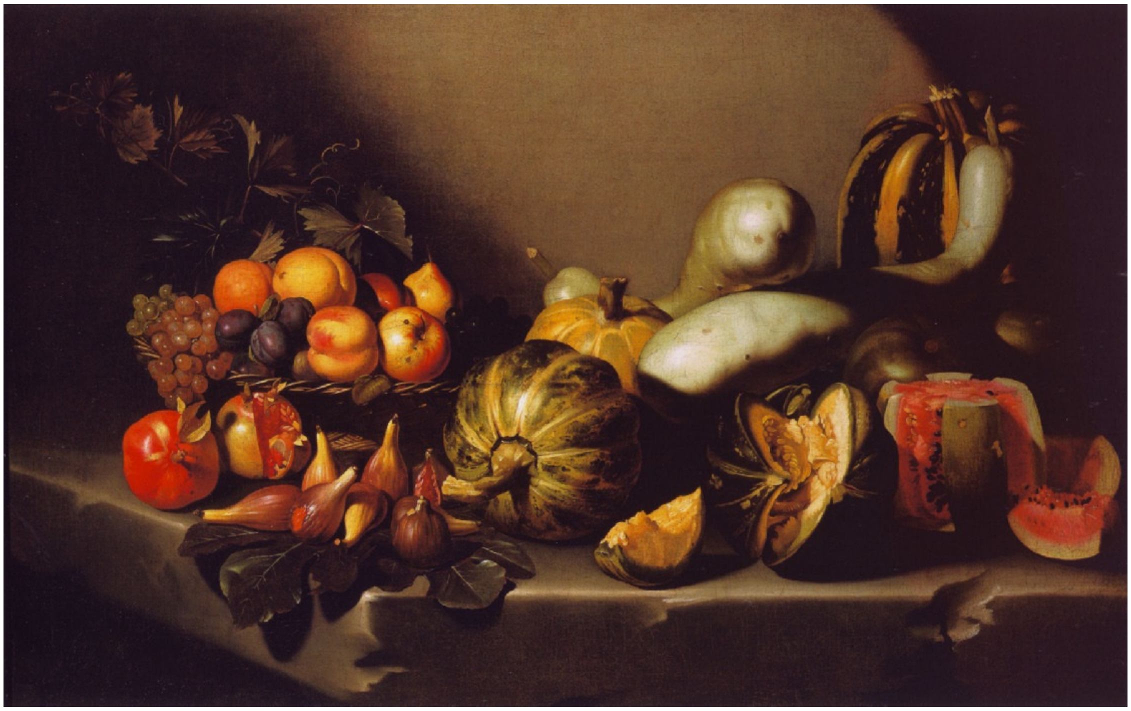
Portrait of Pope Paul V

1605
Oil on canvas
203 x 119 cm
Rome, Italy
Private Collection of the Prince Borghese
(Disputed work of Caravaggio)



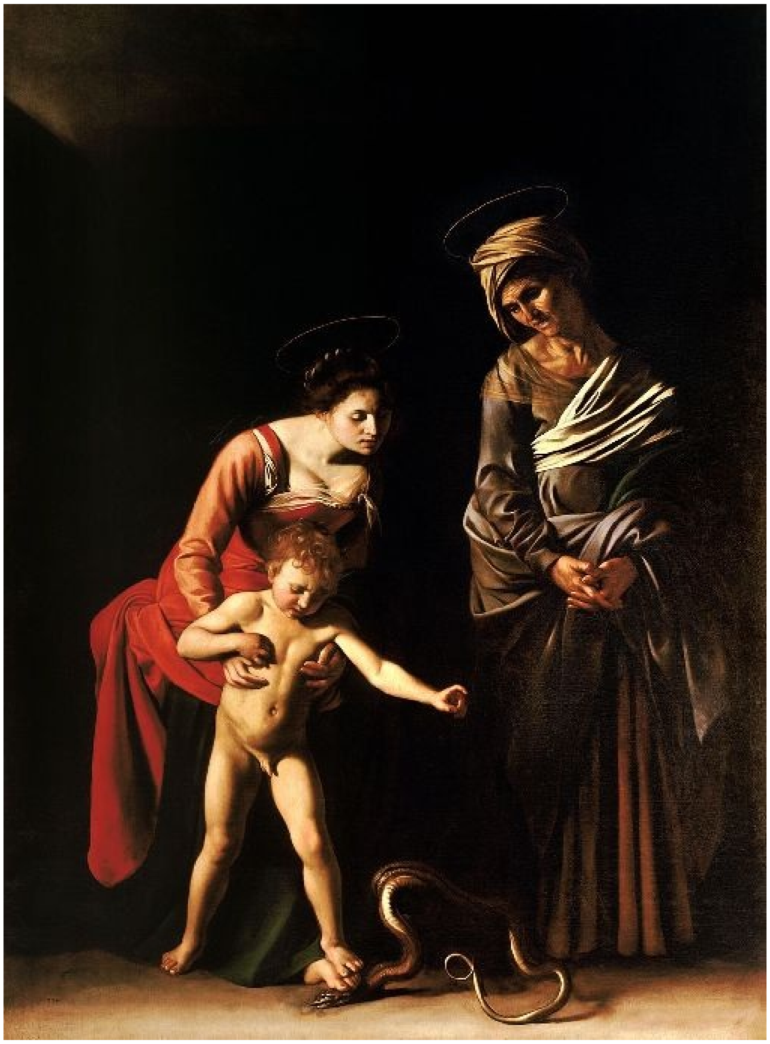
Still Life with Fruit on a Stone Ledge

1605
Oil on canvas
87 x 135 cm
Rome, Italy
Borghese
(Disputed work of Caravaggio)



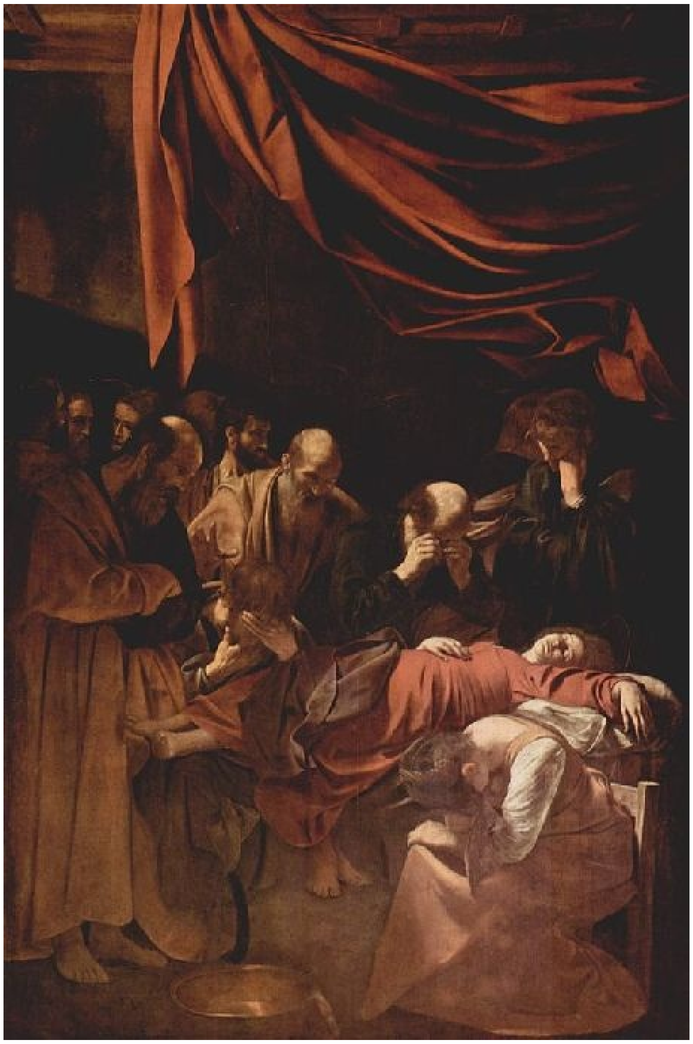
Madonna and Child with St. Anne

1606
Oil on canvas
292 x 211 cm
Rome, Italy
Borghese



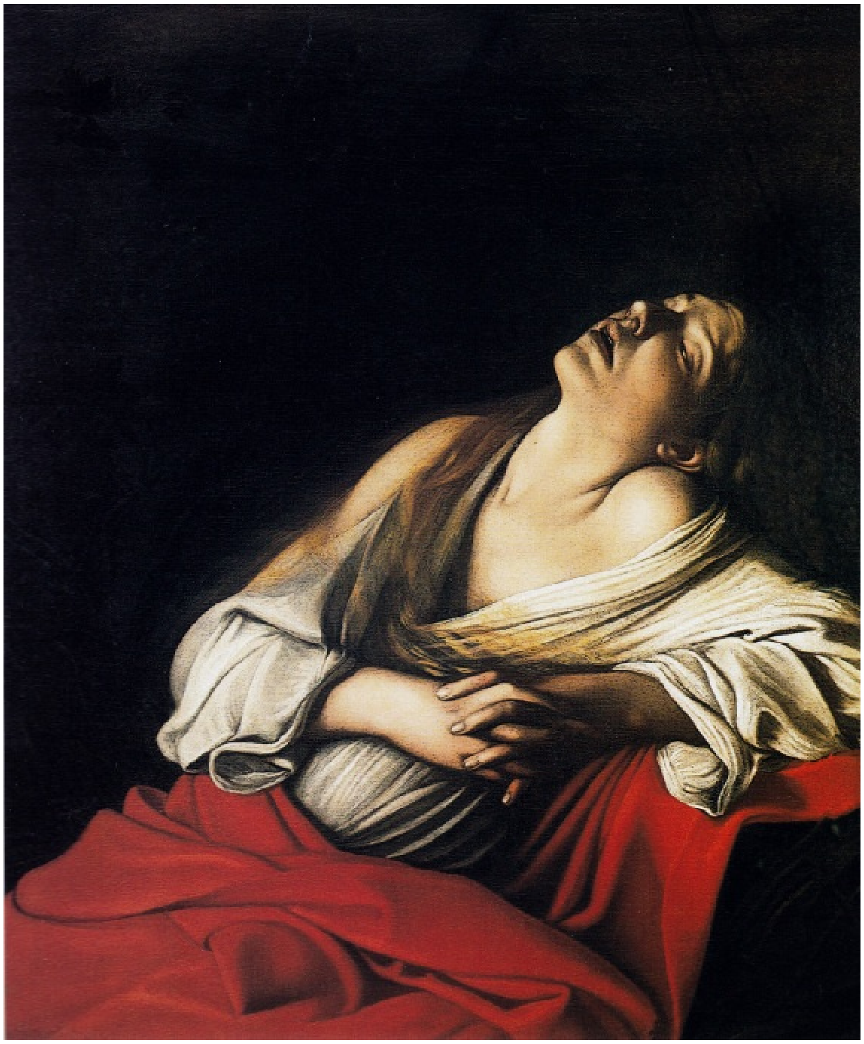
Death of the Virgin

1601-1606
Oil on canvas
369 x 245 cm
Paris, France
Musée du Louvre



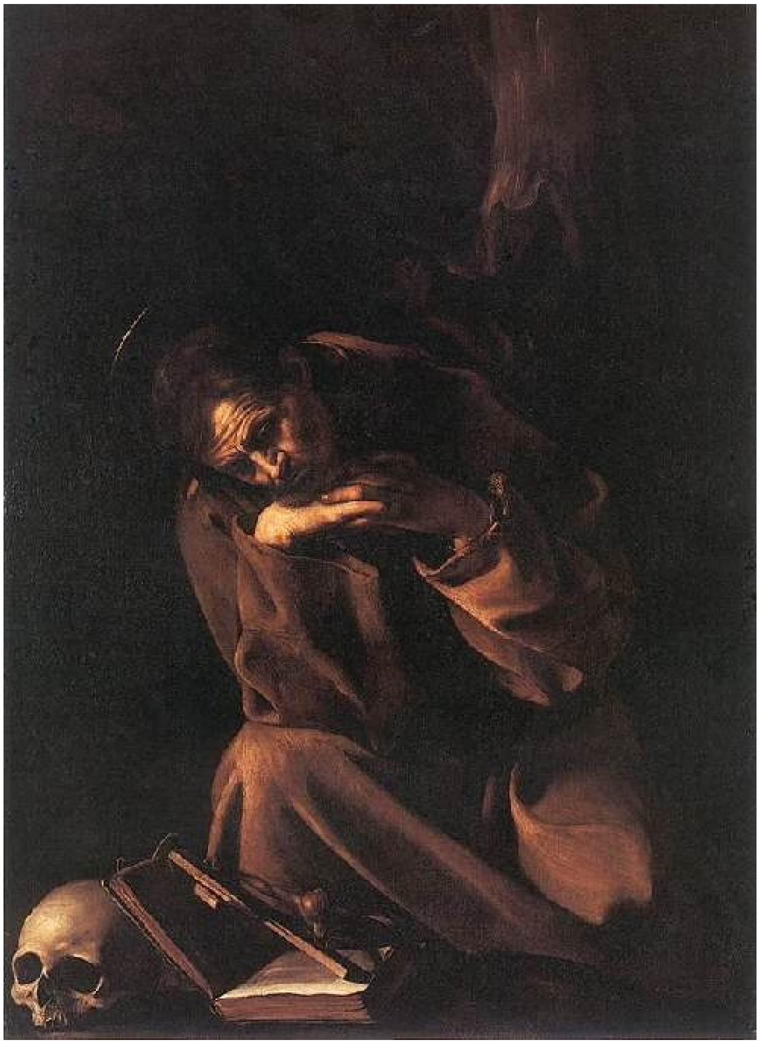
Mary Magdalen in Ecstasy

1606
Oil on canvas
106.5 x 91 cm
Rome, Italy
Private collection



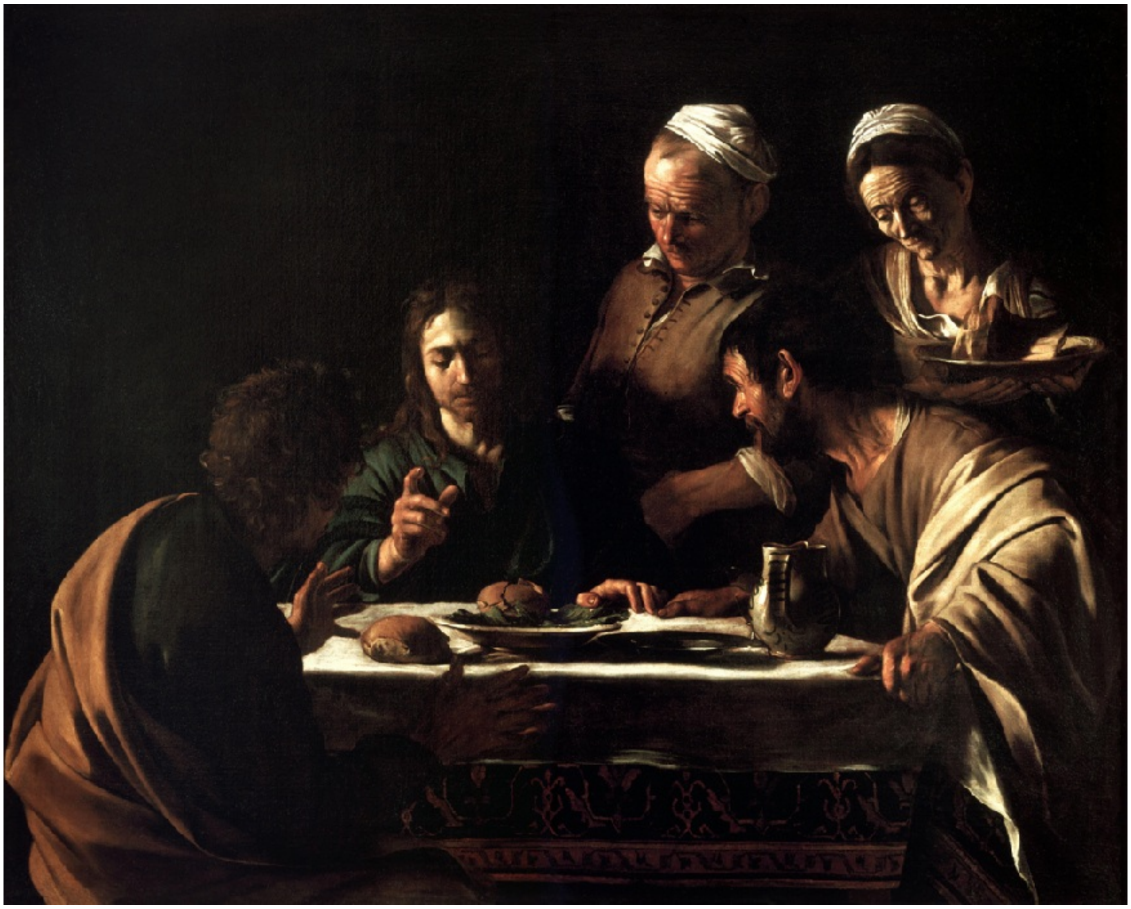
Saint Francis in Meditation

c. 1606
Oil on canvas
130 × 90 cm
Cremona, Italy
pinacoteca del Museo Civico



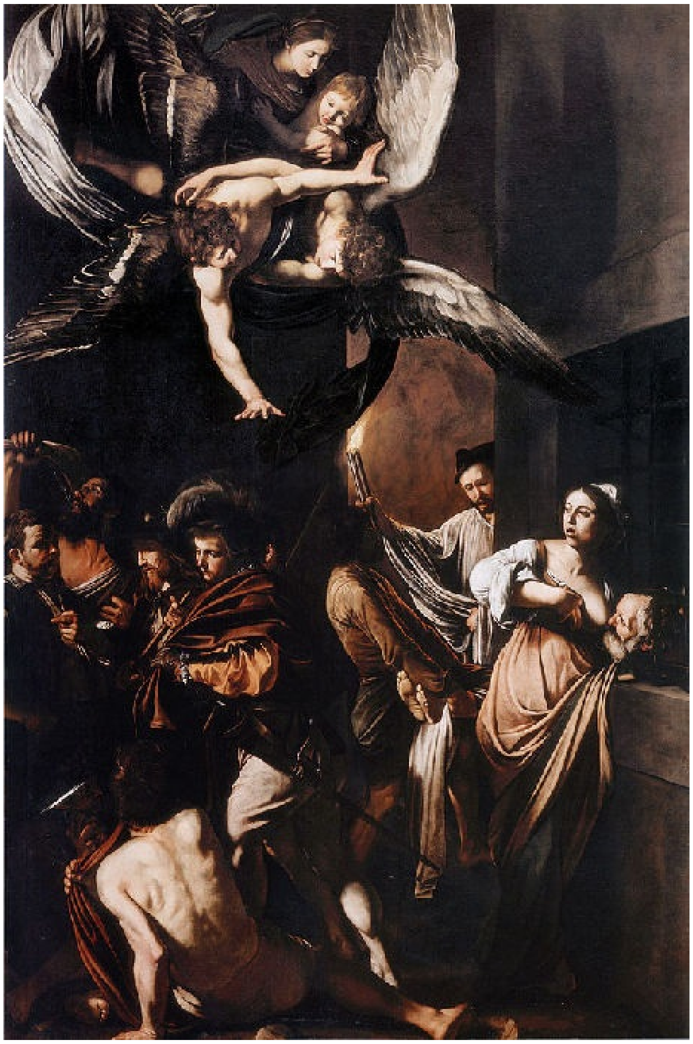
Supper at Emmaus

1606
Oil on canvas
141 x 175 cm
Milan, Italy
Brera Fine Arts Academy



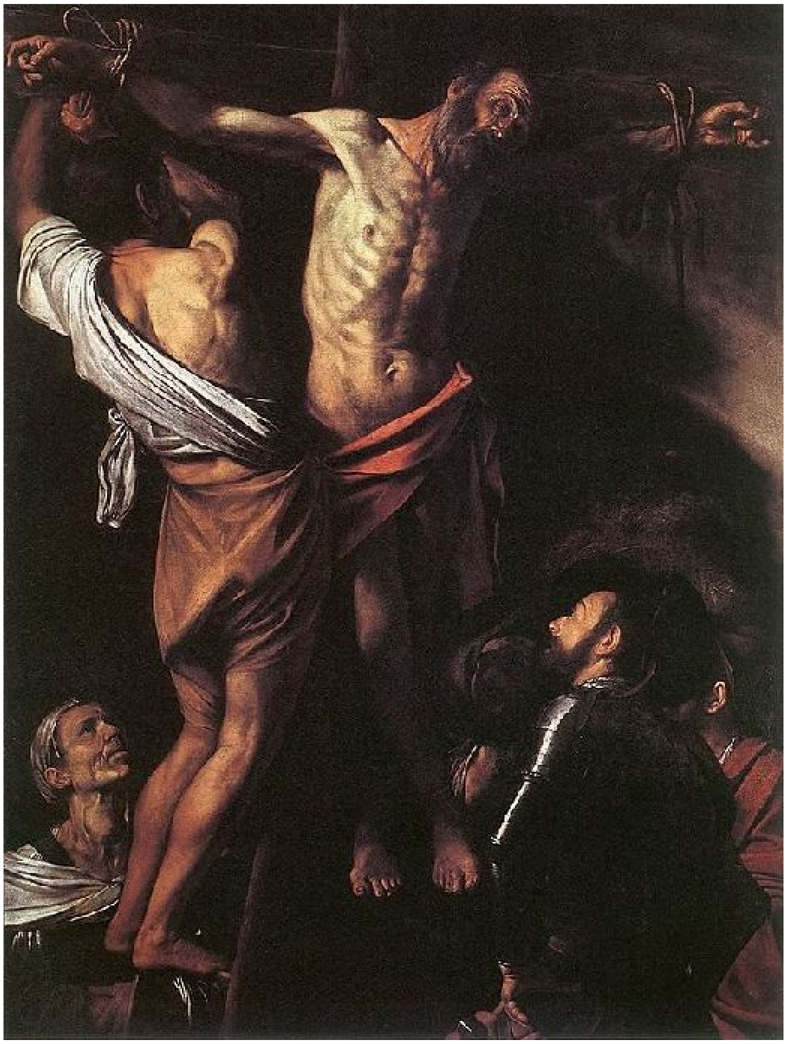
Seven Works of Mercy

1607
Oil on canvas
390 x 260 cm
Naples, Italy
Pio Monte della Misericordia



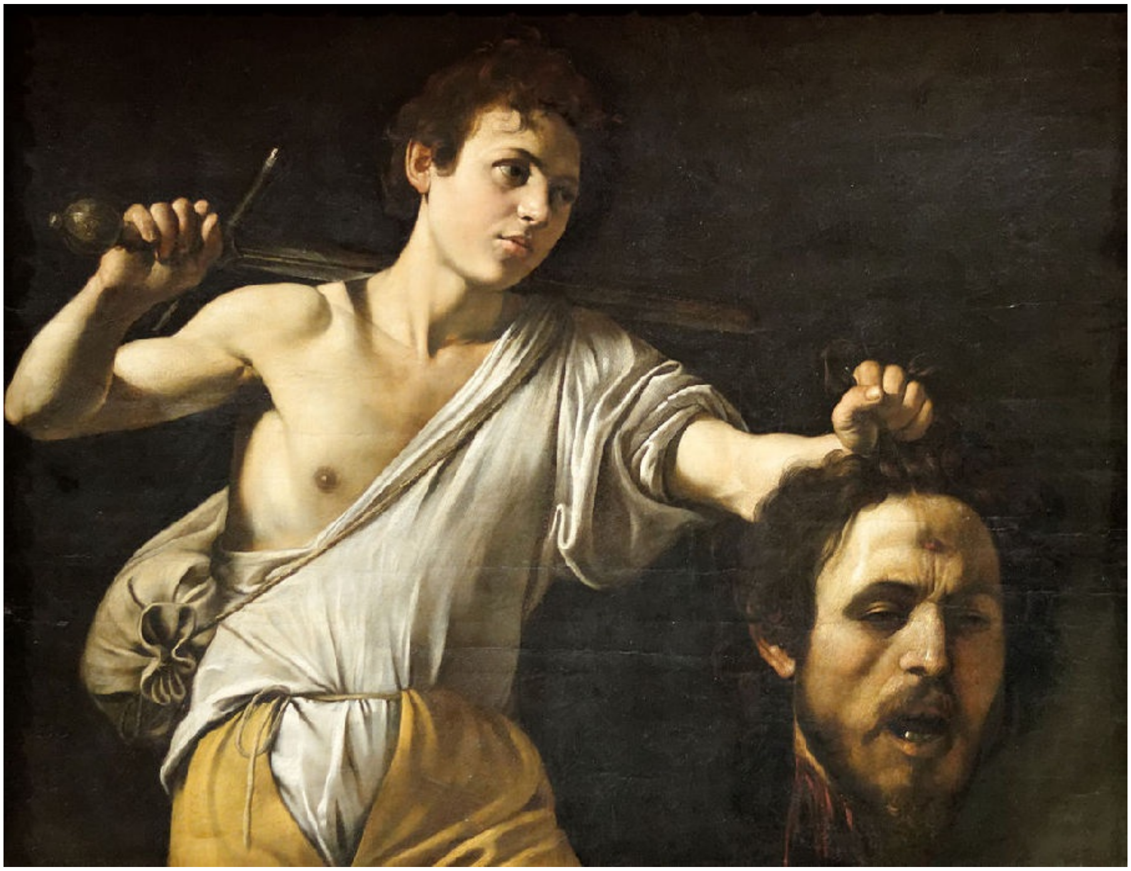
Crucifixion of Saint Andrew

1607
Oil on canvas
202.5 x 152.7 cm
Cleveland, Ohio
Cleveland Museum of Art



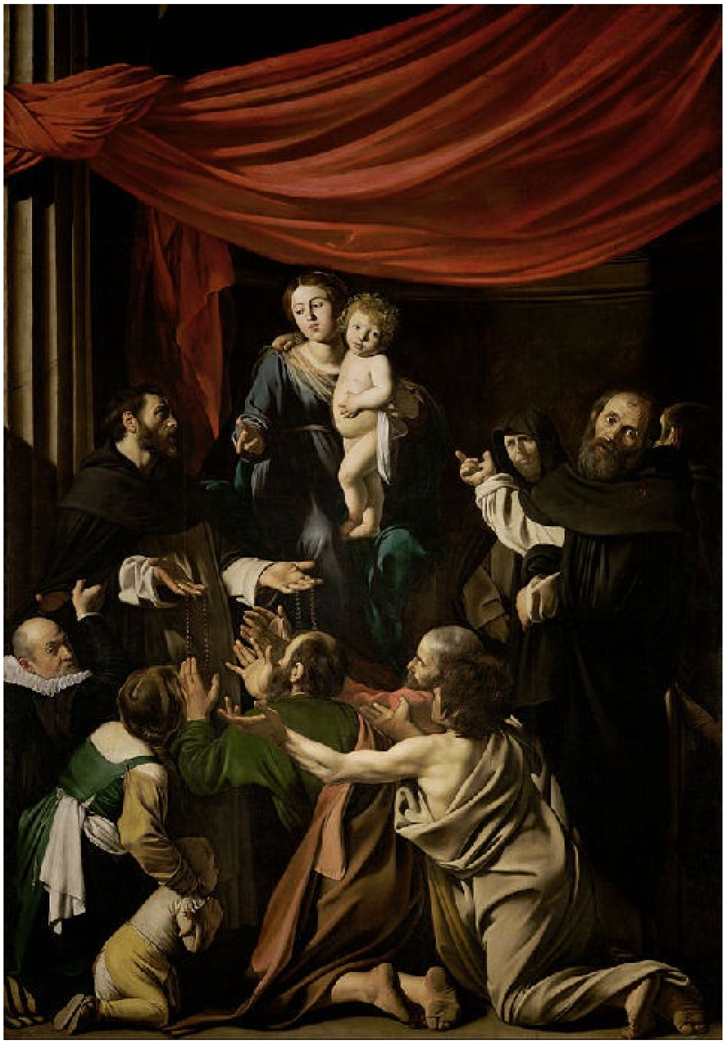
David with the Head of Goliath

1607
Oil on wood
90.5 x 116 cm
Vienna, Austria
Kunsthistorisches Museum



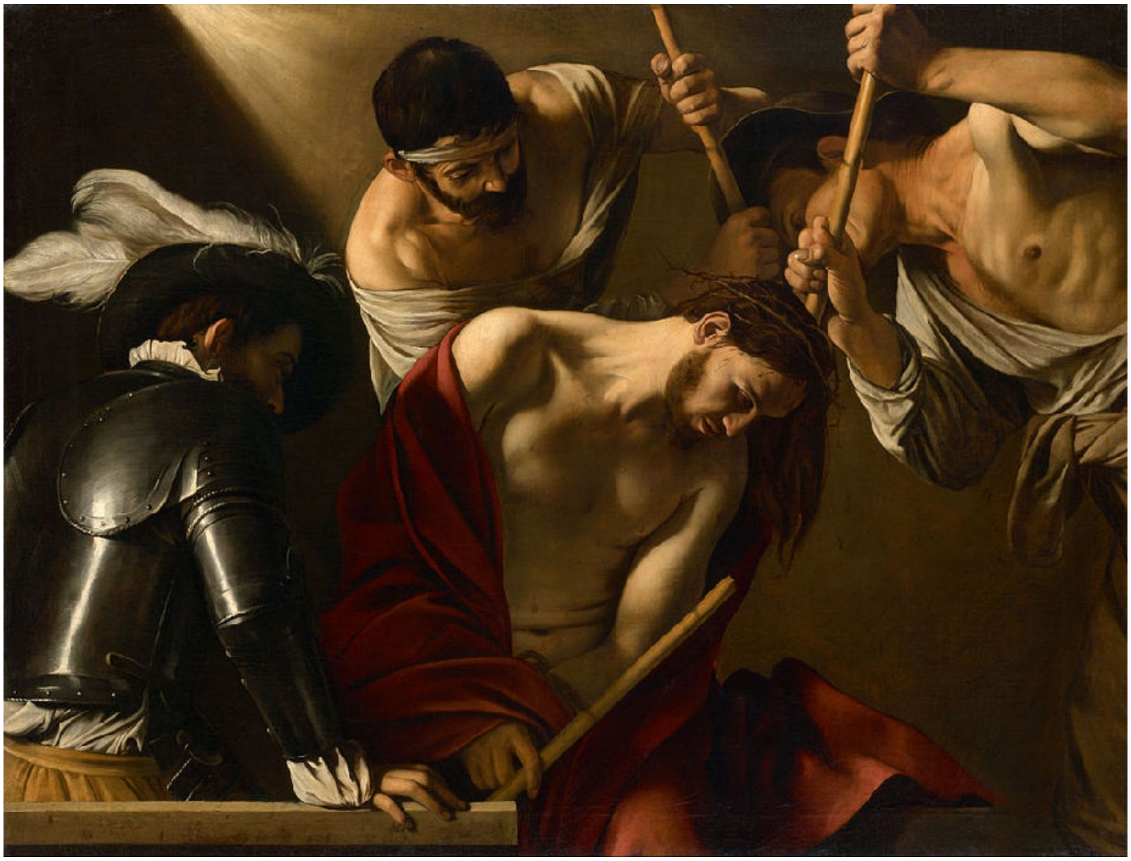
Madonna of the Rosary (Madonna del Rosario)

1607
Oil on canvas
364.5 x 249.5 cm
Vienna, Austria
Kunsthistorisches Museum



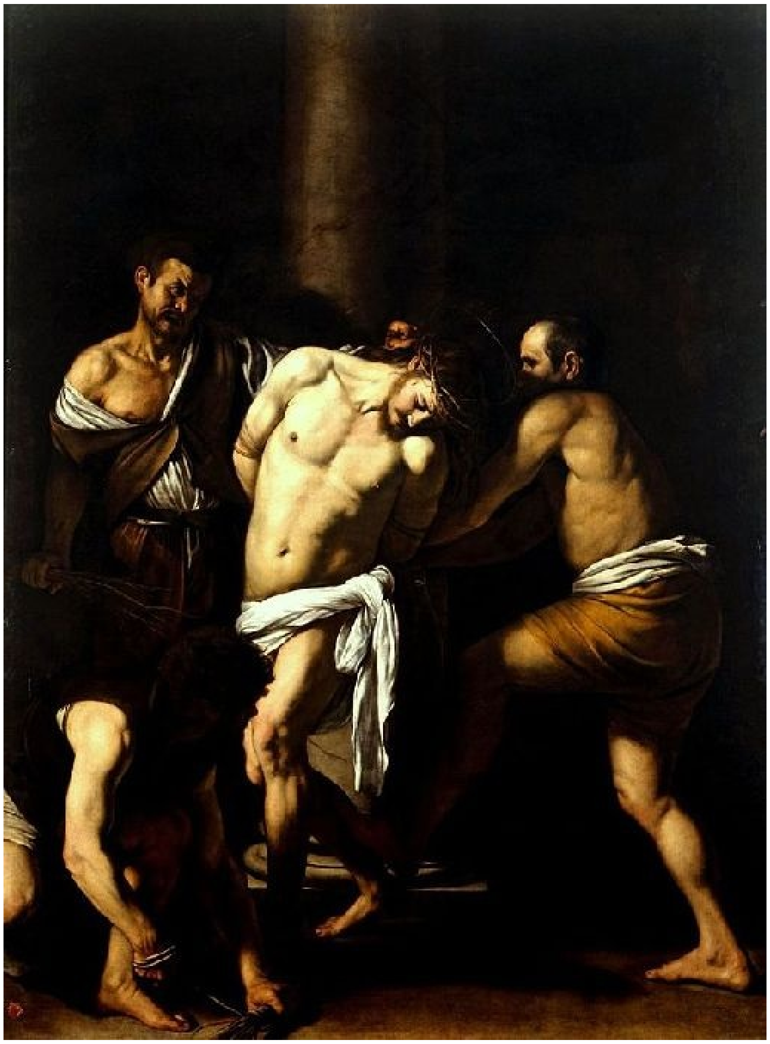
Crowning with Thorns

1607
Oil on canvas
127 x 165.5 cm
Vienna, Austria
Kunsthistorisches Museum



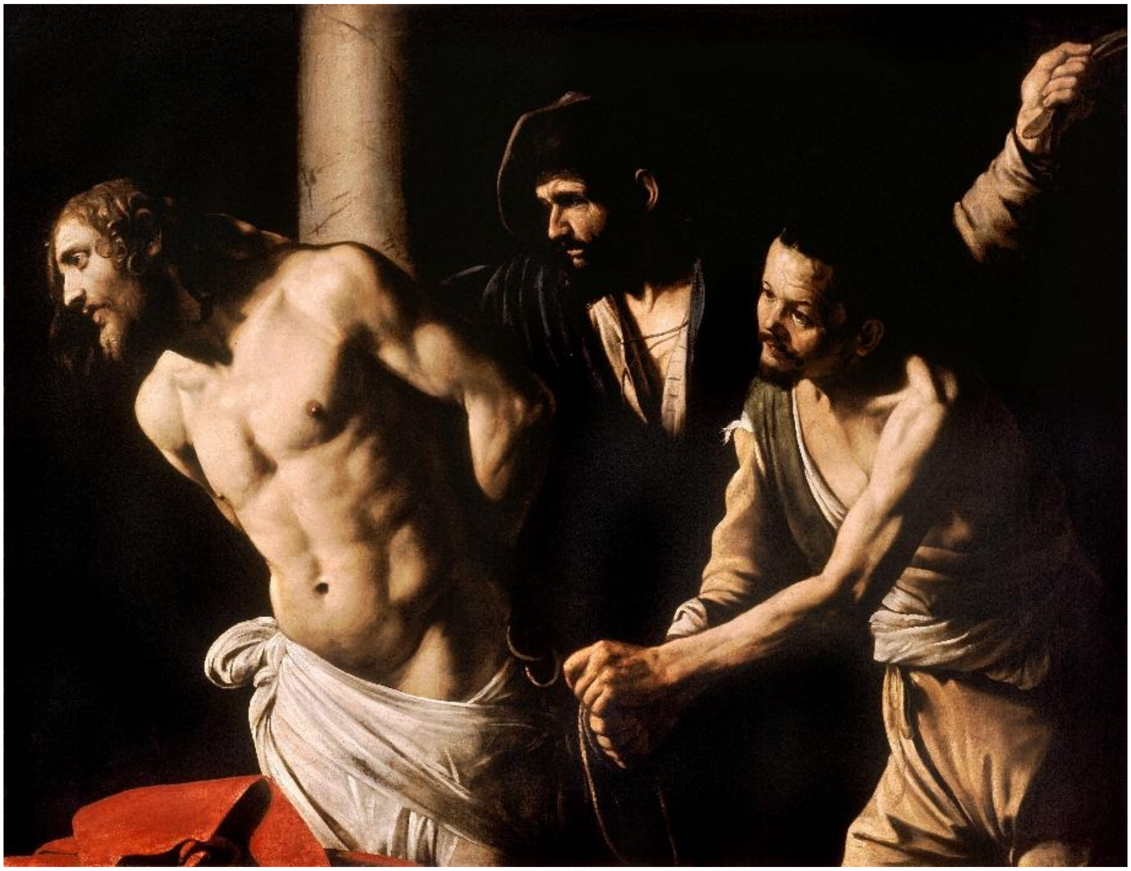
Flagellation of Christ

c. 1607
Oil on canvas
390 x 260 cm
Naples, Italy
Museo di Capodimonte



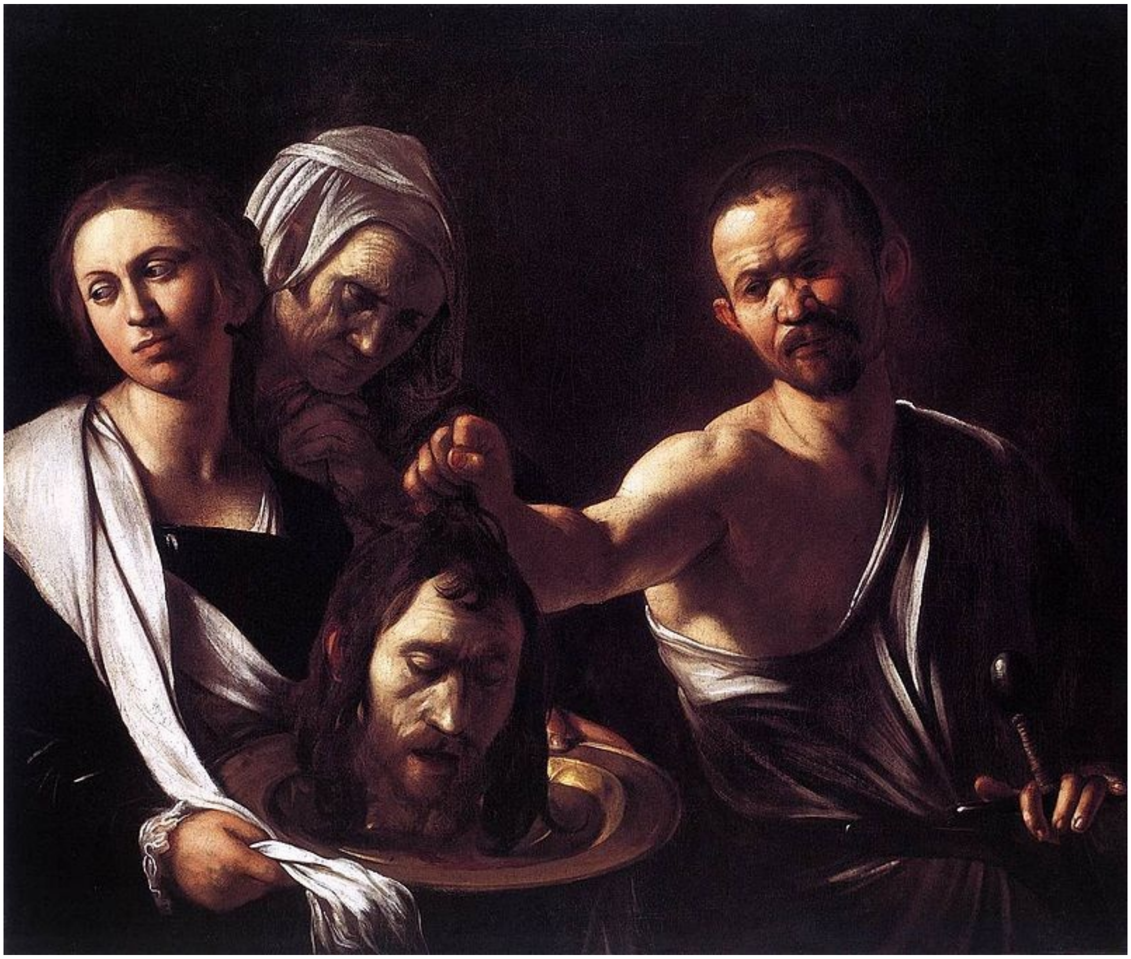
Christ at the Column

c. 1607
Oil on canvas
134.5 x 175.5 cm
Rouen, France
Musée des Beaux-Arts



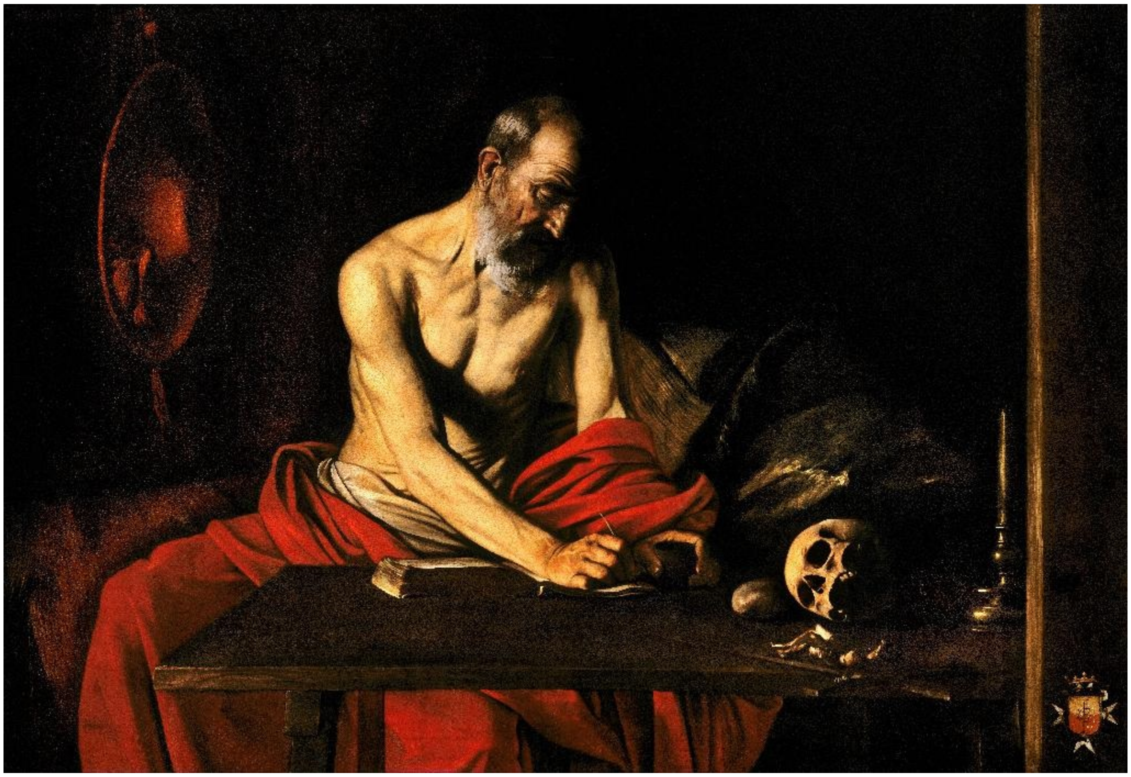
Salome with the Head of John the Baptist

c. 1607
Oil on canvas
90.5 x 167 cm
London, England
National Gallery



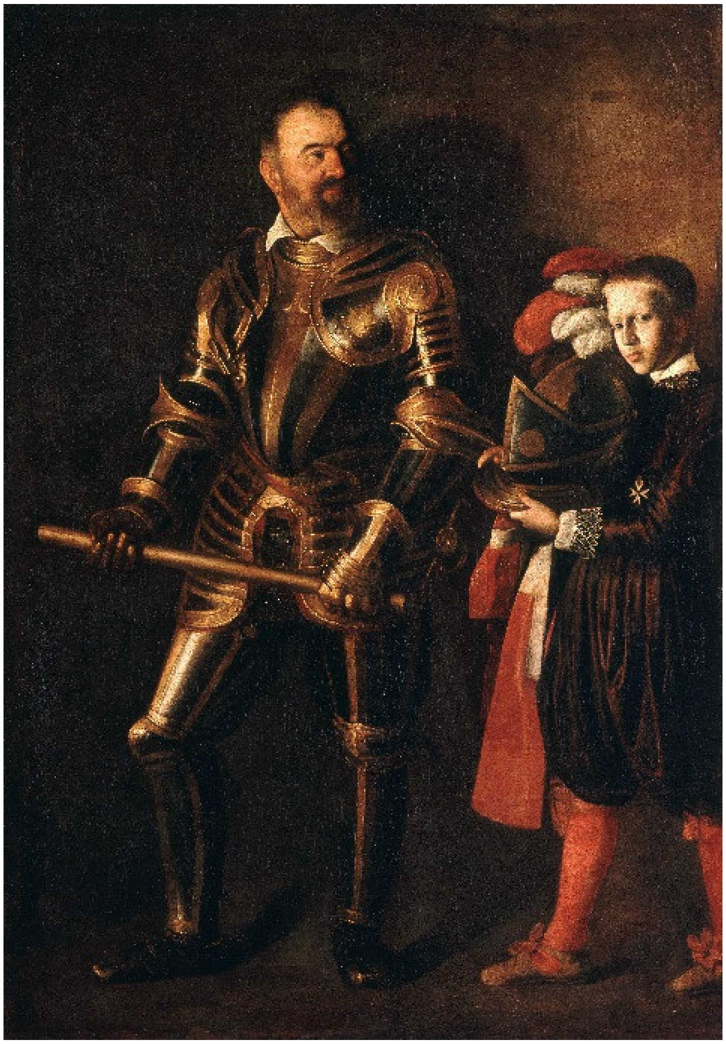
Saint Jerome Writing

1607
Oil on canvas
117 x 157 cm
Valletta, Malta
St. John’s Co-Cathedral



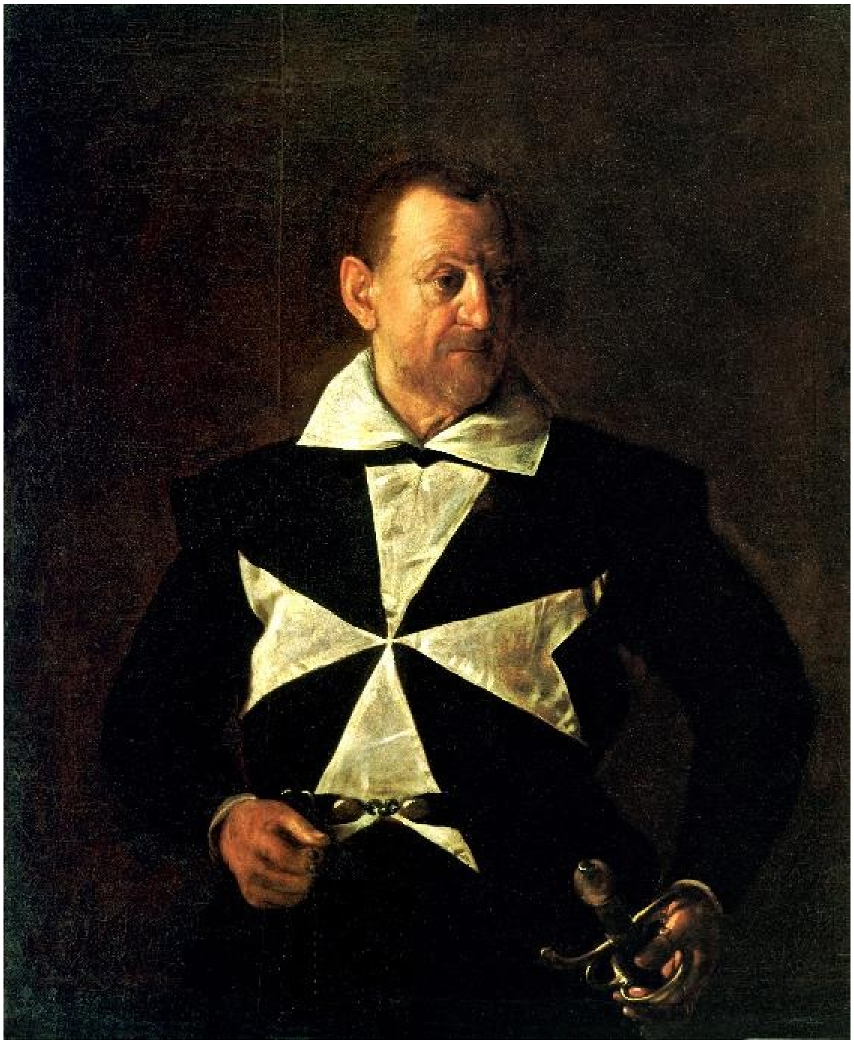
Portrait of Alof de Wignacourt and his Page

1608
Oil on canvas
195 x 134 cm
Paris, France
Musée du Louvre



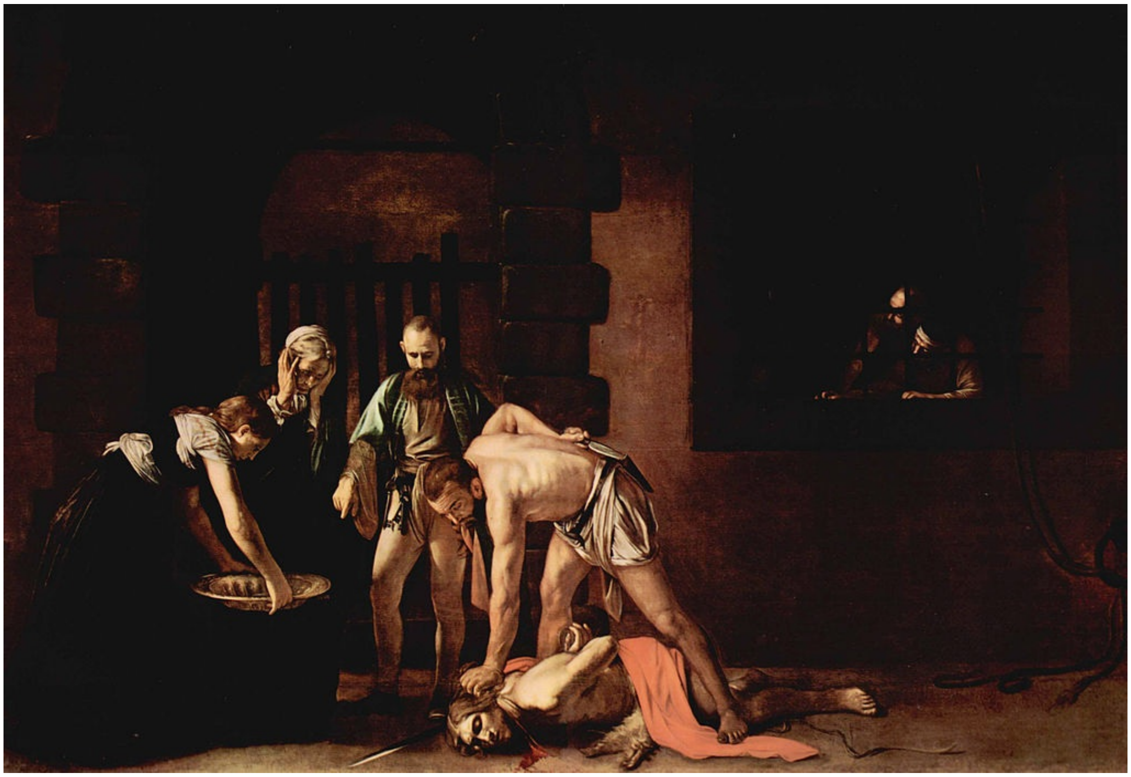
Portrait of Fra Antionio Martelli

1608
Oil on canvas
118.5 x 95.5 cm
Florence, Italy
Pitti Palace



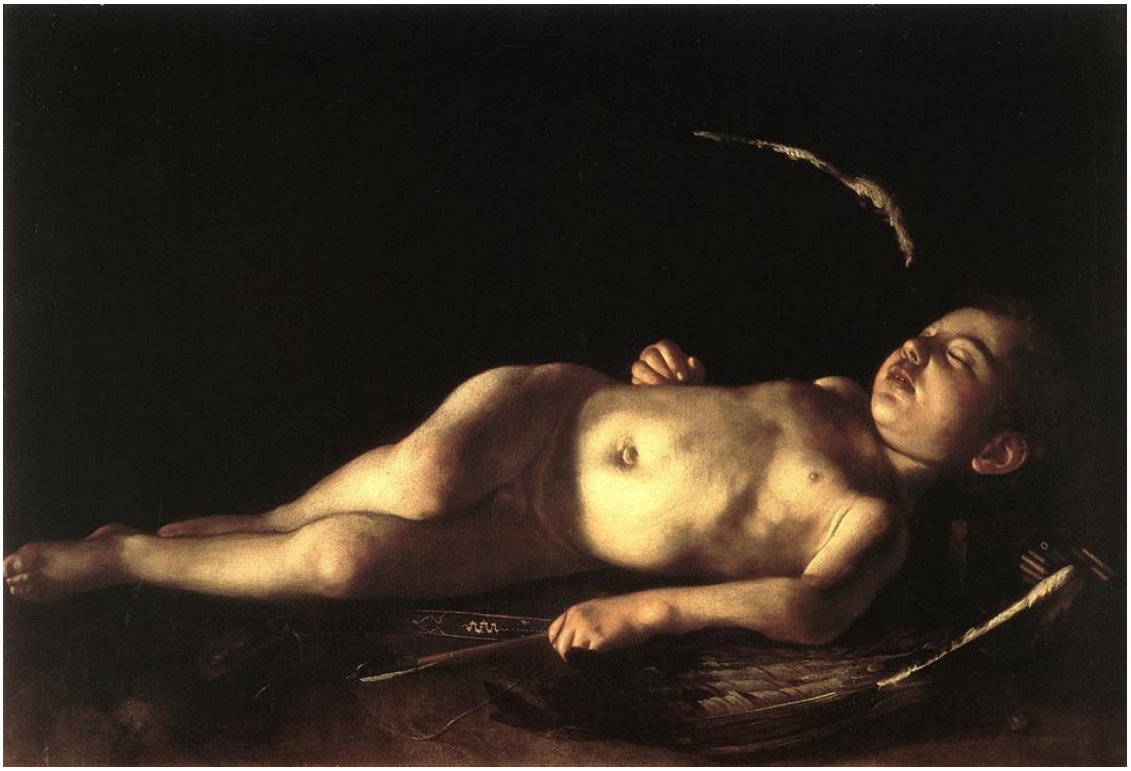
Beheading of Saint John the Baptist

1608
Oil on canvas
361 x 520 cm
Valletta, Malta
St. John’s Co-Cathedral



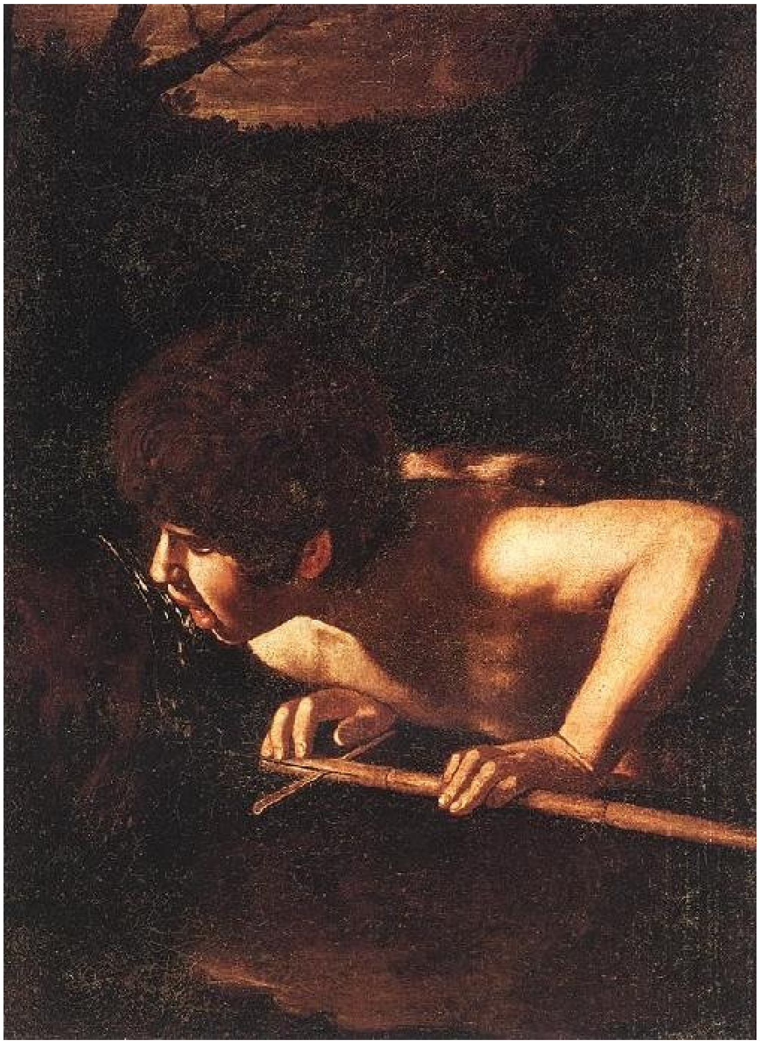
Sleeping Cupid

1608
Oil on canvas
71 x 105 cm
Florence, Italy
Pitti Palace



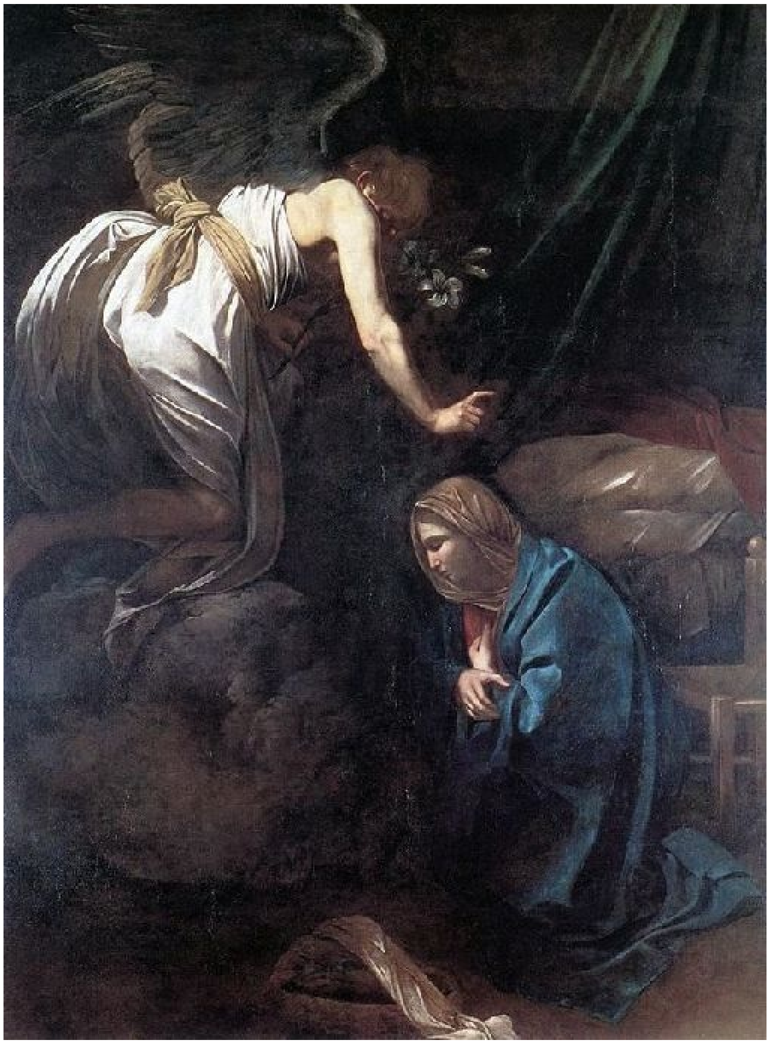
John the Baptist V

1608
Oil on canvas
100 x 73 cm
Valletta, Malta
Collezione Bonello
(Disputed work of Caravaggio)



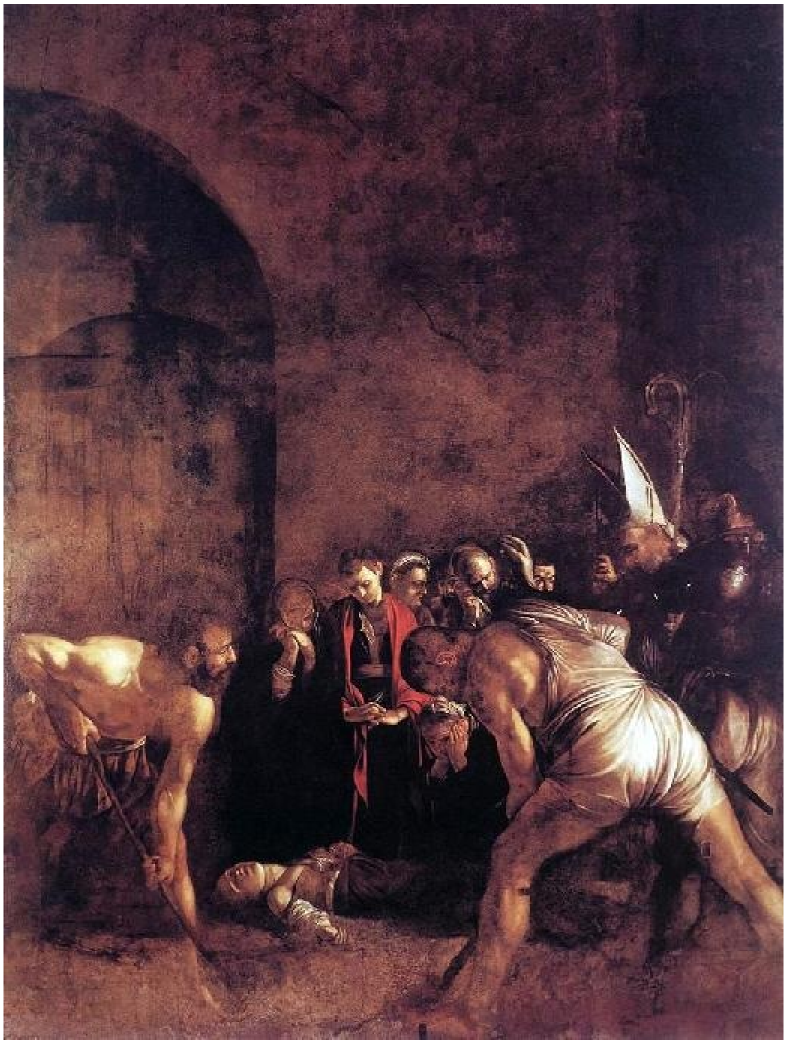
Annunciation

1608
Oil on canvas
285 x 205 cm
Nancy, France
Musée des Beaux-Arts



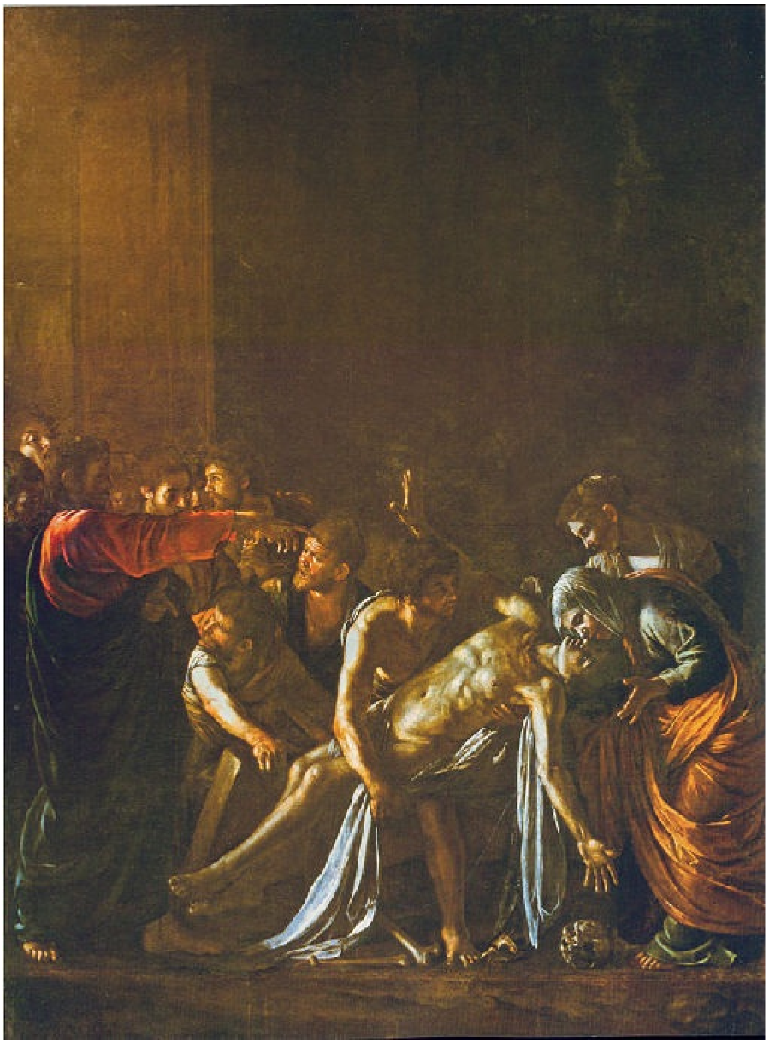
Burial of Saint Lucy

1608
Oil on canvas
408 x 300 cm
Syracuse, Italy
Bellomo Palace Museum



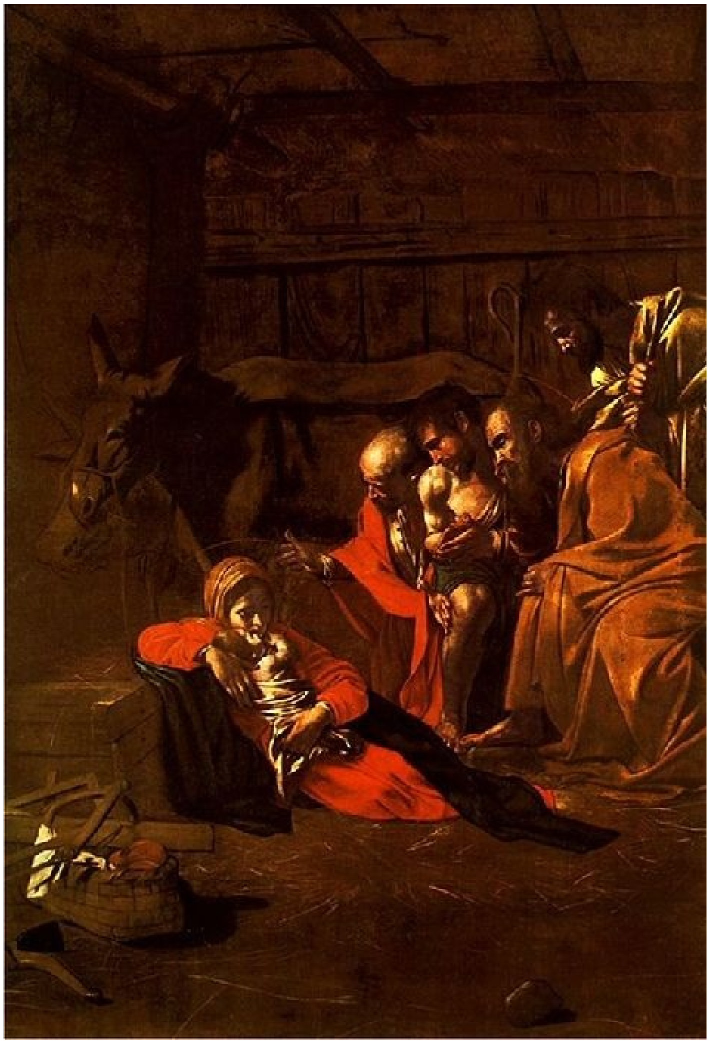
Raising of Lazarus

1609
Oil on canvas
380 x 275 cm
Messina, Italy
Museo Regionale



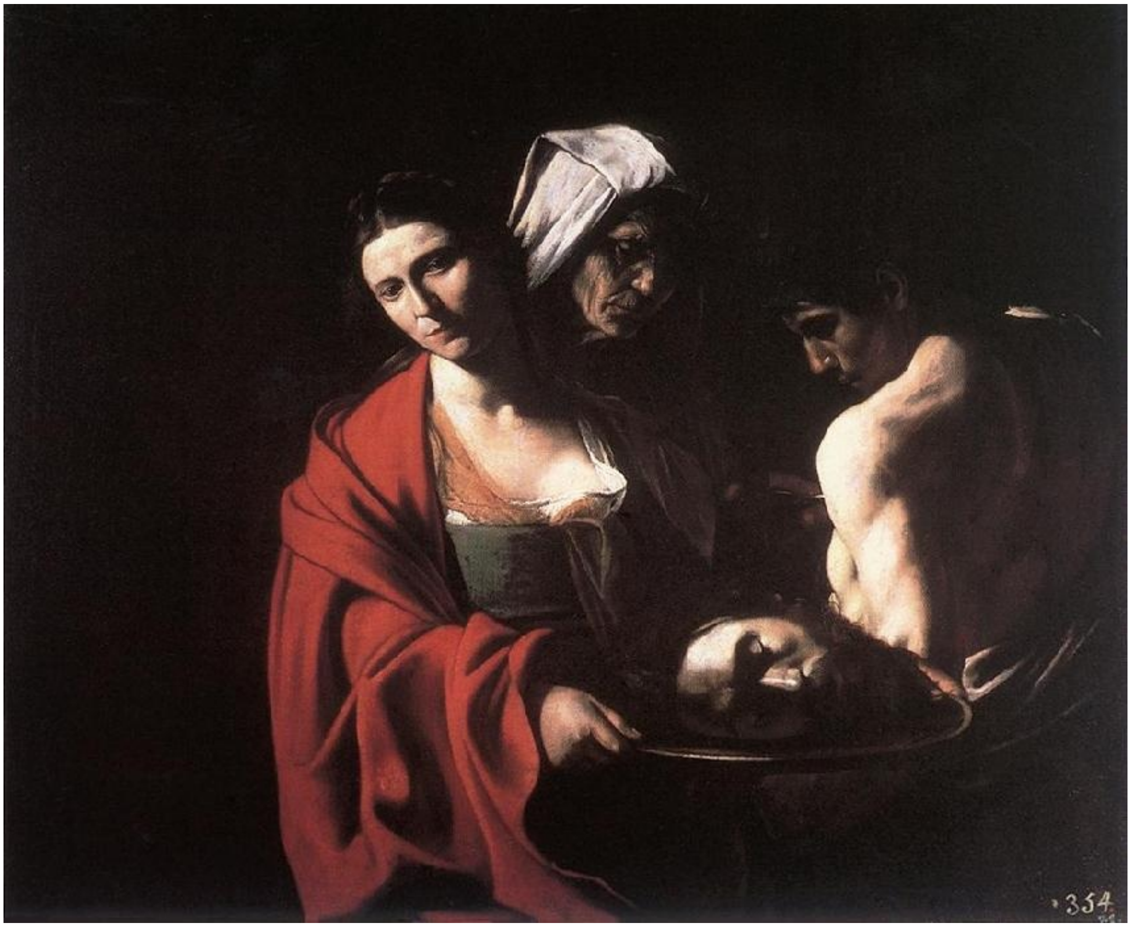
Adoration of the Shepherds

1609
Oil on canvas
314 x 211 cm
Messina, Italy
Museo Regionale



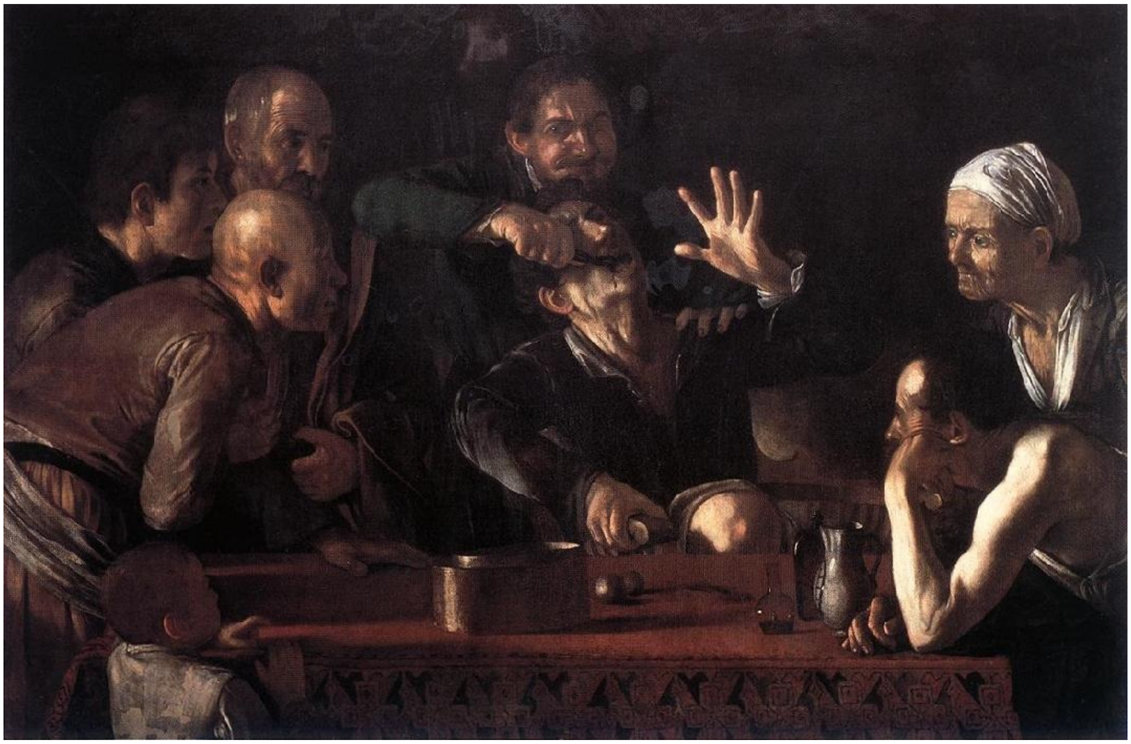
Salome with the Head of John the Baptist

1609
Oil on canvas
116 x 140 cm
Madrid, Spain
Royal Palace of Madrid



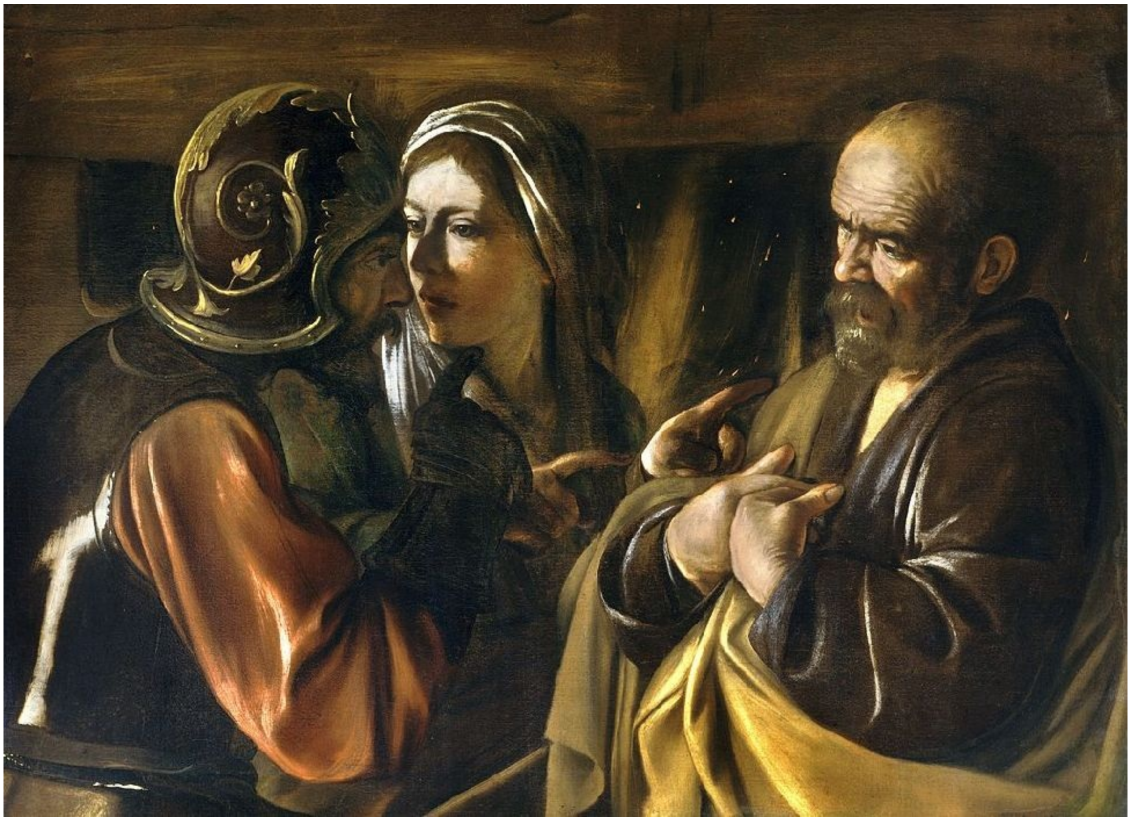
Tooth Puller

1609
Oil on canvas
139.5 x 194.5 cm
Florence, Italy
Pitti Palace
Attributed



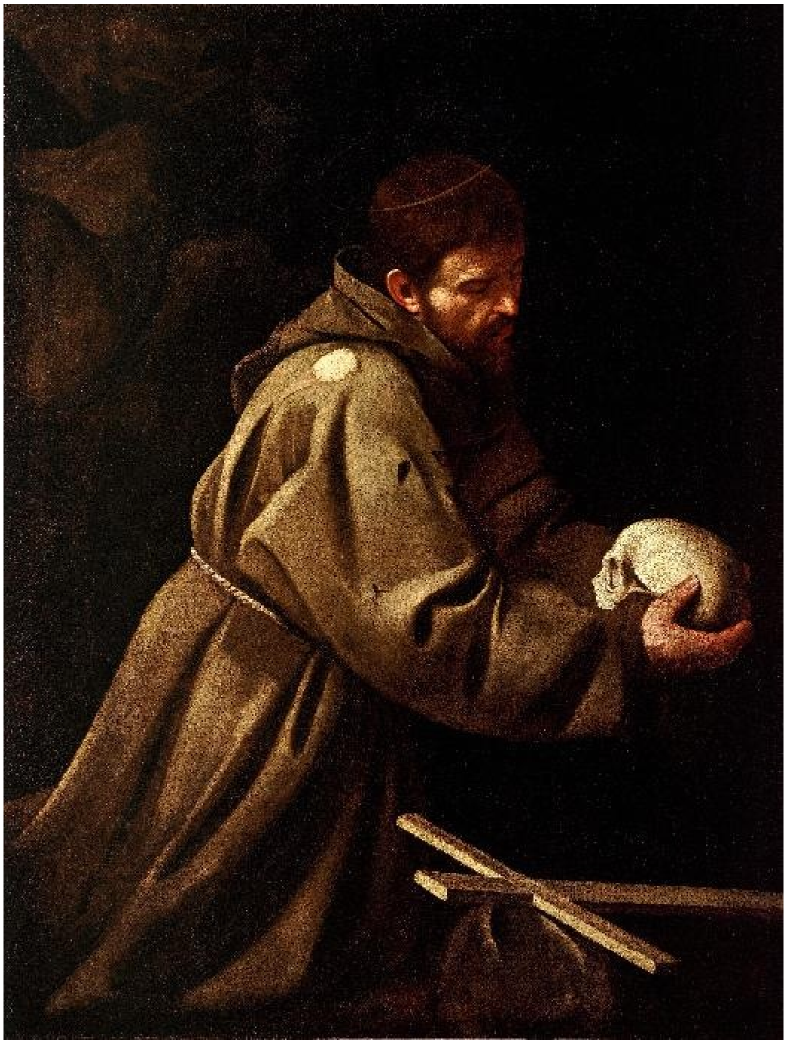
Denial of Saint Peter

1610
Oil on canvas
94 x 125 cm
New York City, New York
Metropolitan Museum of Art



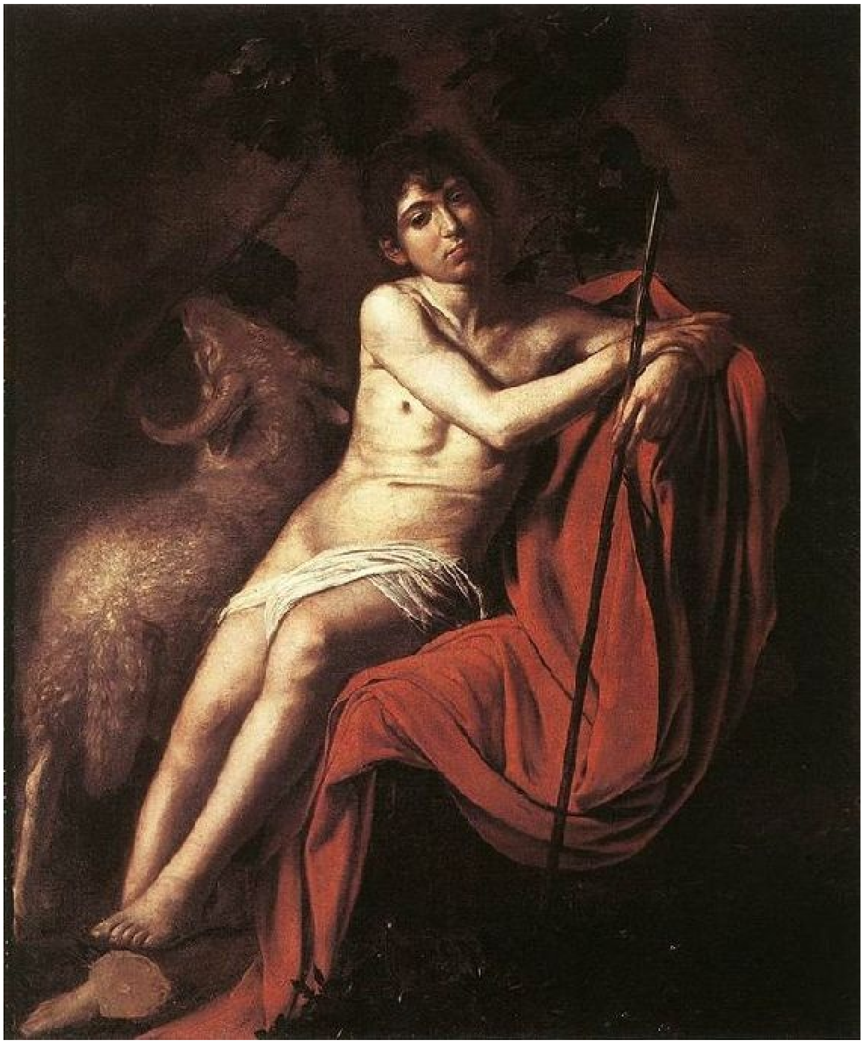
Saint Francis in Prayer

c. 1610
Oil on canvas
130 x 90 cm
Rome, Italy
Church of San Pietro in Carpineto Romano
currently in deposit at
Galleria Nazionale d'Arte Antica



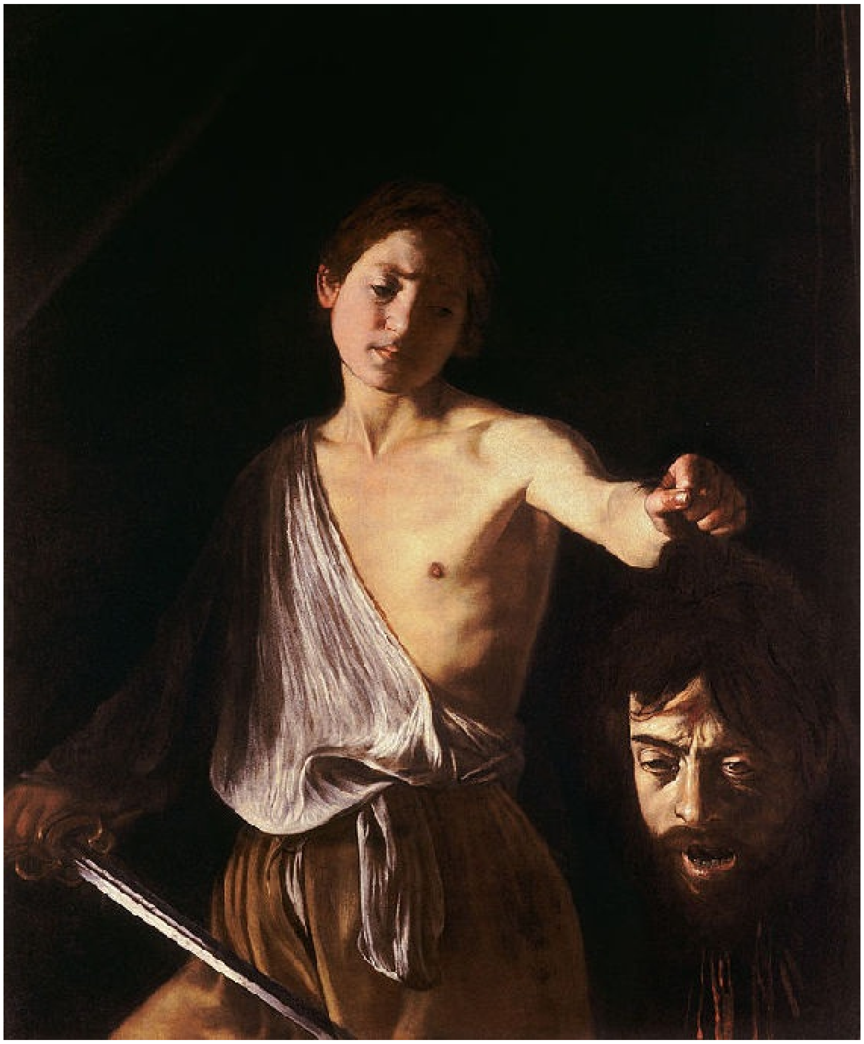
John the Baptist VI

c. 1610
Oil on canvas
159 x 124 cm
Rome, Italy
Borghese



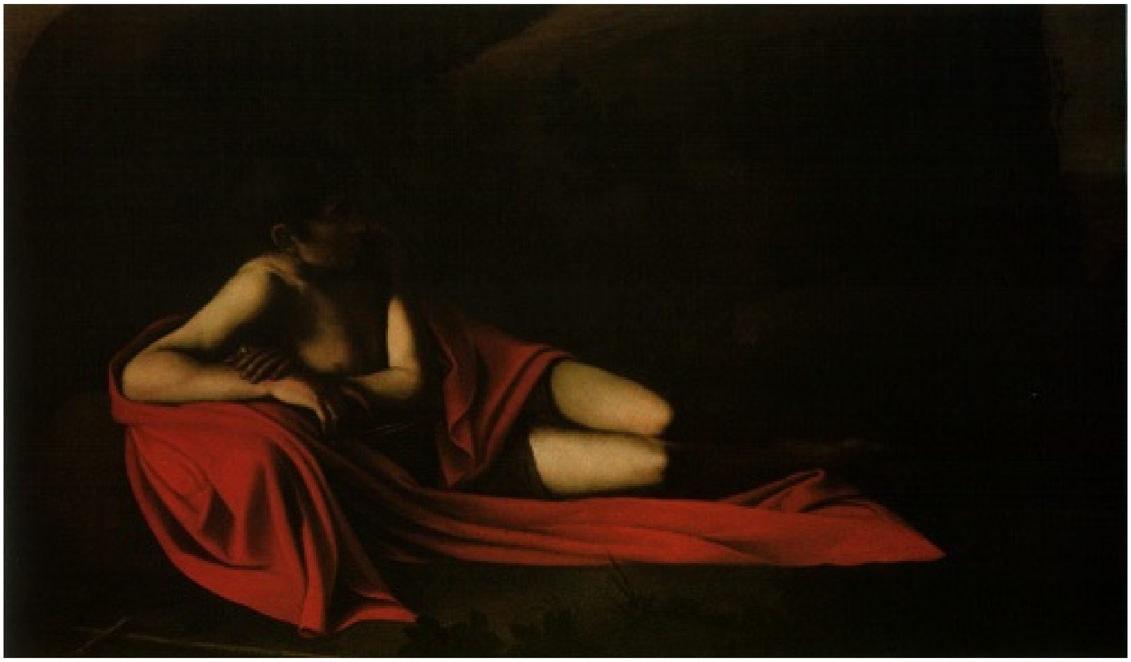
David with the Head of Goliath

1610
Oil on canvas
125 x 101 cm
Rome, Italy
Borghese



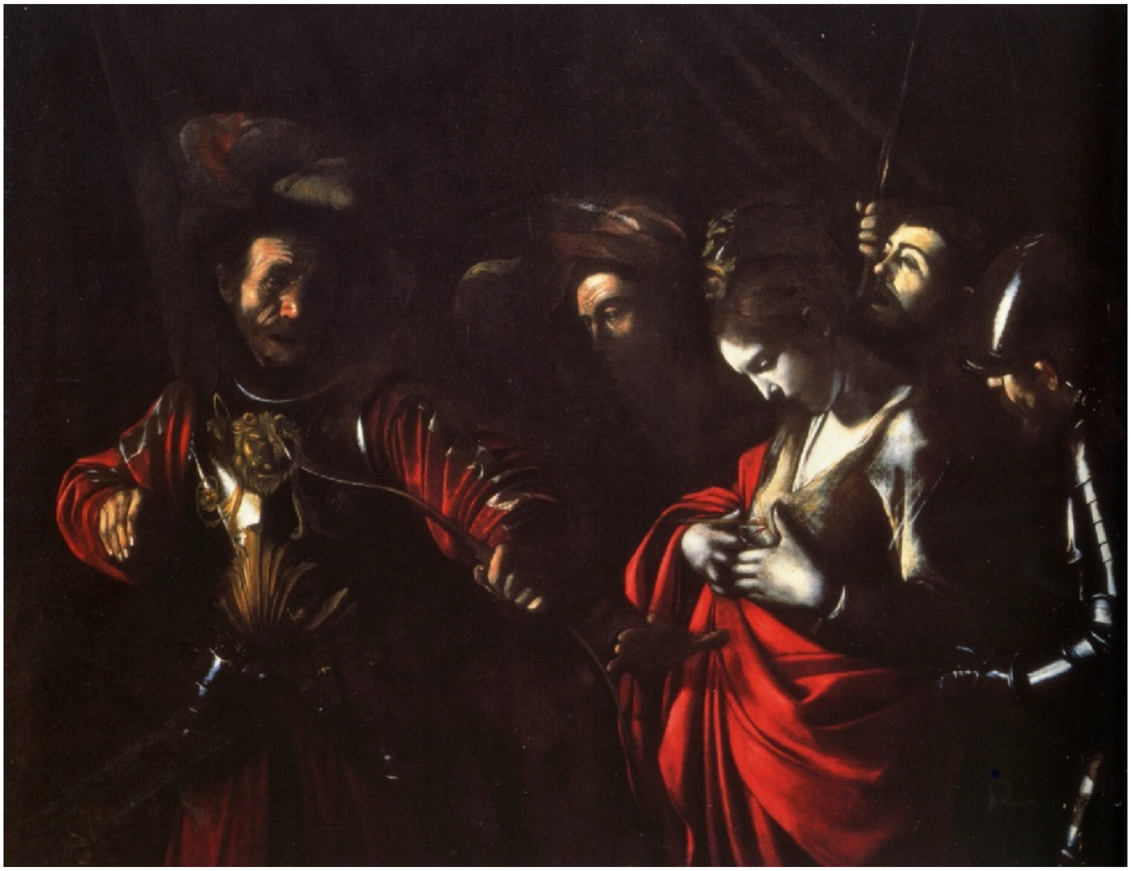
John the Baptist VII

1610
Oil on canvas
159 x 124 cm
Munich, Germany
private collection
(Attributed)



Martyrdom of Saint Ursula

1610
Oil on canvas
106 x 179.5 cm
Naples, Italy
Galleria di Palazzo Zevallos Stigliano



ALPHABETICAL LIST OF PAINTINGS

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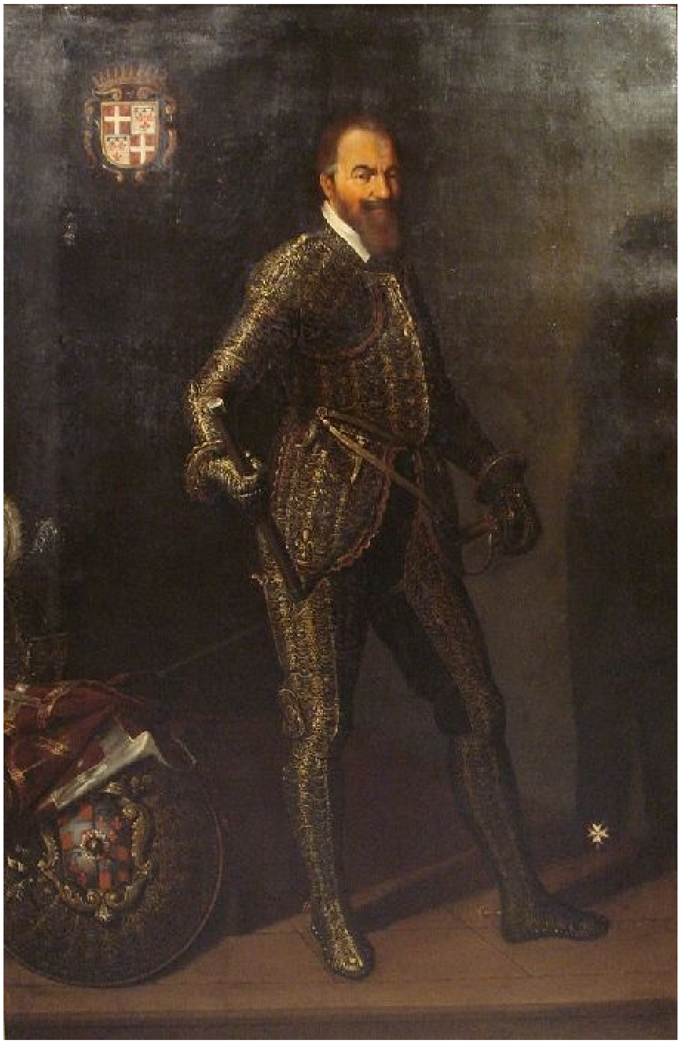
Tooth Puller
Young Sick Bacchus

The Biography

Fort St. Angelo, Malta, the seat of the Grand Master of the Knights of Malta. In 1607 Caravaggio left Naples for Malta, hoping that the patronage of Alof de Wignacourt, Grand Master of the Knights, could help him secure a pardon for Tomassoni's death. De Wignacourt proved so impressed at having the famous artist as official painter to the Order that he inducted him as a knight.



Fra' Alof de Wignacourt (1547-1622) was the 54th Grand Master of the Order of Malta, from 1601 to 1622.

BRIEF BIOGRAPHY OF CARAVAGGIO by Ralph N. James

Caravaggio (Michael Angelo Amerighi da). — b. Caravaggio, in the Milanese, 1569; D. Porto Ercole, 1609; self-taught painter of history, genre, fruit and flowers, and portraits. Amerighi was the son of a mason, and when a boy was employed to prepare the plaster for fresco-painter in Milan. He learned something from seeing them paint, yet more by painting fruits and flowers from nature. Having, however, a violent temper and strong passions, he often selected subjects for his pictures which admitted of their being expressed; yet if the figures and heads he drew are coarse, they are often surpassingly powerful, and such as produce a strong impression on the mind of the spectator. His dark backgrounds and strong contrasts of light and shade, combined with rich colouring, also aid this effect. After working for five years at Milan he went to Venice, where he improved himself by studying the works of Giorgione. From Venice he passed on to Rome, and was at first employed by Cesare d’Arpino, then the chief painter in that city, to execute the ornamental parts of his pictures. Amerighi, however, soon painted some pictures in a style that lessened the reputation of his employer. Like his greater namesake Buonarroti, the quality which he strove to infuse into his works was strength, but it was a strength to which the mind contributed very little. The result obtained, therefore, in sacred subjects was often false, and even grotesque. He, nevertheless, became the leader of the artists known as the “Naturalisti” or “Tenebrosi,” who soon obtained so much public favour that greater painters, such as Domenichino and Guido Reni, had for a time to adapt their work to the prevailing fashion. In the midst of his success, Amerighi, having killed a friend in a fit of anger, was obliged to fly to Naples, and thence to Malta, where he was patronised by the Grand-master De Vignacourt, whose portrait he painted twice. He soon, however, quarrelled with one of the knights, who had him thrown into prison. From this Amerighi succeeded in escaping; he fled to Syracuse, and, by way of Messina and Palermo, reached Naples. Having obtained, through the influence of friends, the Pope’s pardon for the manslaughter of his companion, he left Naples for Rome, but was taken prisoner by some Spaniards, in mistake for another person. When set at liberty he found that the boatmen of the felucca, on board of which was his property, were gone, and had taken it with them. He therefore had to continue his journey as best he could, and on arriving at Porto Ercole, owing to the heat and vexation, was taken ill and died.

The works of Amerighi are rather numerous. Among them a few are celebrated:

The Entombment of Christ — The Vatican, Rome.
The Dishonest Gamester — Sciarra Palace, Rome.
The Fortune-teller — Capitol Gallery, Rome.
Geometry — Spada Palace, Rome.
The Beheading of the Baptist — Malta Cathedral.
Love as a Ruler; Conquered Love — Berlin Museum.
The Fortune-teller — Louvre, Paris.
Christ at Emmaus — National Gallery.

Porto Ercole, northern Italy — believed to be where Caravaggio died from fever